Kine WEEKLY

OUR
NEW
YEAR
SPECIAL

1939

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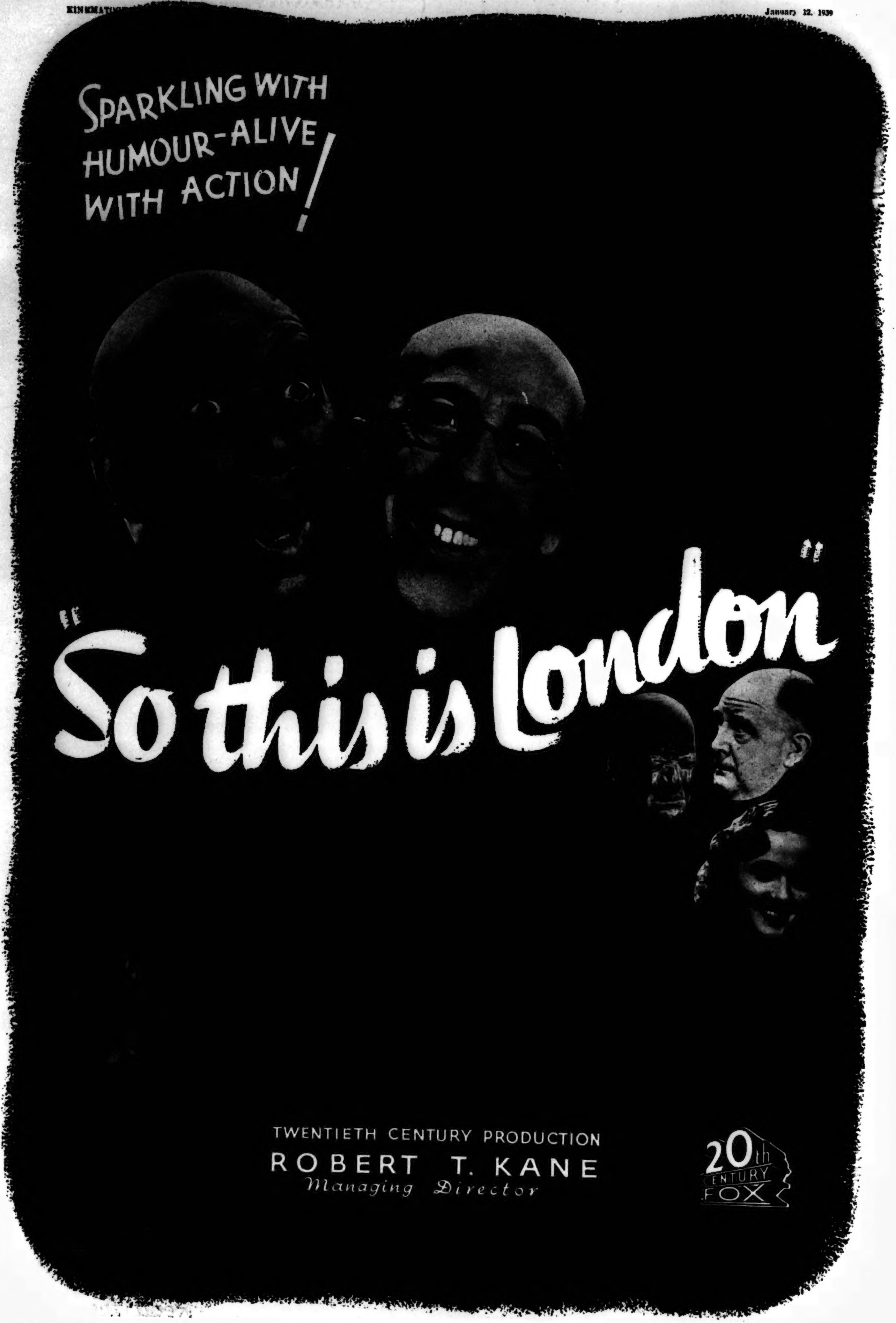
SPARKLING WITH HUMOUR–ALIVE WITH ACTION!
"So this is London"
TWENTIETH CENTURY PRODUCTION
ROBERT T. KANE
Managing Director
20th CENTURY FOX

LONDON TRADE SHOWS:

CENTURY THEATRE, SOHO SQUARE, W.1, TO-DAY, JANUARY 12th

11 A.M. • 3 P.M. • 8.30 P.M.

ROWSON FIGURES FOR M.P.'s

See page 5

Kinematograph WEEKLY

No. 1656 Thursday, January 12, 1939. Vol. 263

YOUNG PERSONS ACT CHAOS

See page 13

DEUTSCH DISCLAIMS PART IN MERGER NEGOTIATIONS

Gaumont-Odeon Fusion "A Financial Affair"

U.S. HOLDERS REPORTED WILLING TO SELL

Maxwell not yet approached

THE "KINE." IS ABLE TO ANNOUNCE UNEQUIVOCALLY THAT THE NEGOTIATIONS REPORTED TO HAVE BEEN OPENED BY PHILIP HILL AND PARTNERS, LTD., FOR THE ACQUISITION OF GAUMONT-BRITISH ARE NOT PROMPTED BY FILM INTERESTS, AND ARE REGARDED BY THE TRADE AND THE CITY AS A PRELUDE TO A PURELY FINANCIAL OPERATION.

We are further able to state that Oscar Deutsch, chairman and managing director of Odeon Theatres, Ltd., is not concerned with, and has not personally instigated nor directed the proposed merger.

American interests in the G.-B. Corporation profess to have no official knowledge of any conversations.

A prominent official of the Odeon Company informed the KINE. on Tuesday that the situation has not materially advanced from twelve months ago.

OSCAR DEUTSCH

Oscar Deutsch is not taking, and has not taken, any part in the proposed merger, although should the deal materialise, thereby forming a huge circuit of more than 600 kinemas, he would automatically become chairman.

Oscar Deutsch is making no official statement for the present, but it is authoritatively understood that in his opinion the proposed acquisition of Gaumont control by Philip Hill cannot be carried out immediately.

"Outside Interests"

In an interview published in the *Financial Times* on Tuesday last Oscar Deutsch is quoted as saying: "The negotiations are being conducted by outside financial interests and I am taking no part in them. Any offer for the shares must be fair to the Gaumont-British and the Odeon shareholders. No discussions have taken place with Associated British regarding that company's option on the 51 per cent. of the Metropolis and Bradford Trust voting shares.

"*With regard to the American objections of the past I have received assurances from high executives that Twentieth Century-Fox would welcome Odeon securing an interest in Gaumont-British.*

"Any bid will first be addressed to Isidore Ostrer, chairman of Gaumont-British, for his own large holdings and then to the shareholders.

"I anticipate that an offer will also be made to Associated British for that company's 250,000 "B" non-voting shares in the Trust."

◆

AMERICAN BANK'S ATTITUDE

"Price Considerations"

Confirmation of New York market reports that the Fox interests would no longer oppose the sale of Gaumont-British was given, in some measure, on Tuesday by the New York correspondent of the *Financial News*, usually a well-informed authority. He cabled that although Twentieth Century-Fox authorities had no comment to make on the discussions it was understood from other reliable sources that they were now "eager" to sell out if the price was satisfactory.

Presumably this refers to the attitude of the Chase National Bank directors who, it is now known, have for some time past shown a tendency to liquidate their interests in film-producing and renting companies in the United States.

Philip Hill was reported on Wednesday to have left on a cruise to the Bahamas, and in authoritative financial and Trade quarters no further development is anticipated until the end of March or early in April.

It is further recalled that Associated British Picture Corporation, whose chairman is John Maxwell, in addition to its holding of non-voting shares in Gaumont-British, still holds an option on the 51 per cent. of the voting shares, an option concerning whose validity is contested by Joseph Schenck.

NO CHANGE IN N.Y. POSITION

LONDON CONVERSATIONS NOT RECOGNISED

(*From our Own Correspondent.*)

NEW YORK, January 10.

Reports of impending negotiations for the purchase of the Ostrer Brothers' controlling interest in the Gaumont-British Picture Corporation have interested but not surprised Wall Street and Hollywood, but until the London deal has been concluded or conversations have reached a more advanced stage no official cognisance is being taken by either the two American parties involved—Twentieth Century-Fox Film and Loews Incorporated—or by the Will Hays office.

Nicholas Schenck, president of M-G-M and of Loews, returned to New York to-day from Hollywood. He stated that as far as he was aware there had been no change in the position of the American holdings in Gaumont-British.

Sidney Kent, president of Twentieth Century-Fox, who is at present in New York, declared that he had not been "officially informed" of any negotiations.

No statement has been forthcoming from Joseph Schenck, chairman of the board of directors of Twentieth Century-Fox.

It will be recalled that the Fox-M-G-M interests hold 49 per cent. of the voting shares in the Metropolis and Bradford Trust and can and have previously withheld their sanction to the disposal of the Ostrer holdings.

Reports were current on Wall Street to-day, however, that the Fox interests were now not unwilling to unload their shares provided a satisfactory price for the shares was obtained in any merger between Gaumont-British and any other British theatre circuit.

OUR ANNUAL REVIEW

WITH this record issue, the KINE. presents once more its annual review of the Trade in the past year and the prospects and hopes for 1939.

Every phase of the Industry is reported on by experts. Renters' new product is reviewed; British production plans are given in detail; exhibitors speak their mind on their many problems, and the series of special articles by Trade leaders which have become a world-famous feature of the KINE. is again presented.

Every section of the film Industry is dealt with, and readers will find complete indexes to each section.

Special Articles begin on Page 43; Exhibitors' Forum on Page 71; Renters' Offerings Analysed on Page 89; and British Production News on Page 109—all this in addition to the usual full and complete general and technical news service.

Labour Manifesto Demands Higher Quotas

TECHNICIANS' APPEAL TO PARLIAMENT

PROPOSALS by labour organisations that a draft order should be laid before Parliament increasing quota obligations on exhibitors and renters are embodied in a statement signed by representatives of the A.C.T., N.A.T.K.E., E.T.U., Film Artistes Association and Screenwriters Association.

The proposed long films figures are 20 per cent. exhibitors' quota, operating from October 1 of this year, and 30 per cent, renters' quota, operating from April 1, 1940; the short film proposals are 17½ and 25 per cent. for renters and exhibitors respectively for the same periods.

It is pointed out that under Section 75 of the Cinematograph Films Act, the Board of Trade may, after consulting the Cinematograph Films Council, lay before Parliament such a draft order as mentioned above.

The exhibitor increases allowable in the Films Act are not less than 15 nor more than 30 per cent. for long films, and not less than 12½ nor more than 30 per cent. for short films, the renters' not less than 20 nor more than 30 for long and not less than 15 nor more than 30 for short films.

The failings of the new Act are set out as follows in the Labour Memorandum:—

We grant Mr. Stanley's point that the proportion of good films to bad to-day is

Continued on page 142A

General Council

C.E.A. TO INQUIRE INTO BRITISH PRODUCTION

SECRET REPORT ON A.R.P.

THE present situation of British production in the light of the present trend has been discussed by the General Purposes Committee of the C.E.A. A sub-committee has been appointed to submit a report to the next meeting of the Committee for submission to the General Council.

Other reports from various C.E.A. committees presented to Wednesday's General Council meeting dealt with Lord Baldwin's Appeal Fund Account, air raid precautions, conditions of awarding long-service badges, British film production conditions, P.R.S. terms, and two supers on one programme.

The Legal, Finance and Parliamentary Committee stated: That it is considering a confidential document from A.R.P. relating to air raid precautions in places of public entertainment. The Committee was going fully into this matter, and would also be meeting theatrical and music hall interests with a view to joint discussion at the A.R.P. section of the Home Office.

When the matter is no longer confidential the Committee will furnish a report.

"Following the reference back of its report, the Committee has amended the conditions for the long-service badge to 15 years' service upon the General Council, whether continuous or broken.

"The National Provincial Bank had been requested to open a C.E.A. Lord Baldwin's Appeal Fund Account, to be operated by the same signatories as the banking account of the Association.

It was also stated that talks were proceeding between the C.E.A. and the P.R.S. on the subject of the music performance licence, but it was considered that no useful purpose would be served by reporting until a later stage.

On the subject of two super films in one programme, it was stated that the Negotiating Committee would be seeking interviews with circuits during the coming month.

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PLYMOUTH MAY GET S.O.

Application Approved by Watch Committee

Plymouth Watch Committee, on Tuesday, approved an application for Sunday opening of kinemas in the city by representatives of the local C.E.A. branch and the Junior Chamber of Commerce. The question will now go before the City Council.

Strong opposition was offered by religious bodies and one local exhibitor, but the application was greatly strengthened by letters which the town clerk read from the High Commands of the Navy, Army and the Air Force.

The Rev. G. B. Hardy, Vicar of St. Peters, for the Bishop of Plymouth, presented the Church's view, and the Rev. C. J. Morton, Vicar of Stoke Damerel, likened the kinema to a spider, coaxing the public fly into its web. He wondered whether the fly would be gulled and gulped. The benefits offered were negligible and spurious.

RALPH S. BROMHEAD, who presented the case for the exhibitors, strongly resented these insinuations and pointed in detail to the benefits to the public of Sunday opening in similar cities.

L. F. Paul, jun., of the Chamber of Commerce, followed with a convincing speech.

Ronald Green (Cinedrome), who spoke for Mrs. Hoyle, the proprietress, ranged himself with the objectors.

Foreign Projectors in Schools

C.E.A. BRANCH CHAIRMAN ATTACKS CITY COUNCIL POLICY

Coun. W. T. HODGE

COUNCILLOR W. T. Hodge, Chairman of the Birmingham and Midland Branch of the C.E.A., has taken up the cudgels on behalf of British made kinema projectors for Birmingham schools.

The Education Committee is seeking tenders for an additional 16 projectors, and a correspondent in the local Press complained that German-made projectors were being used in the schools. The writer pointed out that 12 months ago the committee spent about £2,000 on apparatus, the City Council being informed that no other make of projector could take its place.

In reply to this correspondent Dr. P. D. Innes, Chief Education Officer, stated that in view of the excellent record of the projectors now in use, and as no other machines had the same combination of desirable qualities, the sub-committee did not wish to recommend any change. Neither was it desirable at this stage for teachers who were just mastering the technique of teaching with films to have to face the intricacies of an entirely unfamiliar projector.

Challenging Dr. Innes' reply, Coun. Hodge says he understands that the cost of the foreign projector was approximately £60 retail, and that British projectors were submitted, as good in every way, if not better in finish and design, at approximately £53 retail price.

That meant that in purchasing the foreign subsidised product something like £220 of the ratepayers' money had been expended, which could have been saved by buying British projectors.

In his official capacity as chairman of the local C.E.A., he had had data placed before him which could not be disputed. With regard to Dr. Innes' remarks concerning the intricacies of the 16-mm. projector he pointed out that in many homes boys learned to manipulate the equipment in a few hours. He would be pleased to obtain the various British 16-mm. projectors for inspection by any member of the Education Committee.

Another instance of the employment of foreign projectors in schools comes from Bradford, where the city's Education Committee has given authority for the purchase of ten Bolex Swiss-made projectors at an estimated cost of £316 10s.

KINEMATOGRAPH
WEEKLY

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93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (23 lines).
Telegrams: Kine, Southernwood, Rand, London.

Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

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THE REVIVAL THAT FAILED

If the members of the Film Council are taking stock of the present condition of British production in order to gather data for their first report to the Board of Trade, there are many important high-lights which will call for analysis. That they are conspicuous at this time would be useful if this brought adjustments in the administration of the Act, and so, possibly, to-day's grey outlook may lead to a brighter to-morrow.

A period of acute anxiety must, after all, induce a wonderful concentration on the means of escape, and we can reasonably expect that our obvious troubles will at least convince everybody that our earlier criticisms of the Act were serious and well founded.

One point that has been established beyond all question is that we cannot afford to accept legislation which, however well meaning, has the effect of slowing up production.

Thanks to an entirely separate set of circumstances, the number of pictures coming from Hollywood has been so reduced that our own shortage has been emphasised to a degree which makes it impossible to misunderstand our difficulties.

There is, of course, one aspect of the situation eminently satisfactory, and that is the good quality and general attractiveness of the recent British pictures. This is undoubtedly a strong feature on the credit side, but we can derive little comfort from it when we know how far below our requirements we are in sheer numbers.

Every side of the Industry ought to see that this serious shortcoming is presented to the Government in as forceful a manner as possible. We know only too well there are all sorts of fads and prejudices aired when Trade problems come before any legislative body, for every outsider considers himself qualified to talk about our business, and therefore a complete and well-informed series of reports on the present troubled conditions is essential.

It is clear that by some means or other we must have such a readjustment that a definite encouragement is given to makers of the ordinary programme film. We have done well with the better-class and more expensive picture; but experience of the past few months has proved that this is not enough.

So long as the ordinary kinema wants to run two features, and this, of course, is while the public demands it, we ought to be having something like two pictures where we are now getting one. That would be the least that would enable us to carry on as a business.

But the year opens with no such expectation. The independent producer in this country has watched the tide ebb until he felt it must be near the turn, but what prospect is there of this? None that the business man could call a practical one. The excellent work done by the British side of American firms has not found its quality supported by its quantity, and the purely native production is far behind our needs.

In less than three short months the first year under the Act will have run its course. It is no use looking for an excuse or a scapegoat: the only thing that matters is a revival of British production. Of this we have no sign. All we have done in the past nine months is to prove that we can make good pictures; that our man power and our equipment are equal to any task that can be put on them. Time is very short now, and our need is great.

Long Shots

J. W. HICKS BACK AGAIN—THE REFUGEES APPEAL—TWO TRADE WEDDINGS—VOICES ACROSS THE SEA—FORMER SCREEN STARS DEAD—DE SHROSBREE'S CAREER

It is anticipated that Paramount will soon be again in the news, for John W. Hicks, jun., vice-president, arrived in London on Wednesday for further consultations with David Rose, managing director of Paramount, and Adolph Zukor in connection with the co-ordination of Paramount production, distribution and exhibition operations in Great Britain.

Mr. Hicks will spend several weeks in London, after which he will leave for the Continent for his regular annual survey of the film situation in all countries. Later in the year Mr. Hicks will travel to New Zealand, Australia and the Far East in company with Adolph Zukor, who is making a goodwill tour of the Paramount organisation in all parts of the world.

In addition to Saturday's country-wide effort on behalf of the Baldwin Fund for Refugees, numerous kinemas are giving special performances in aid of the appeal. The first of these is the Paramount-Orion presentation next Wednesday of the new Elisabeth Bergner film, "Stolen Life." Miss Bergner, who will make a personal appearance, Miss de Rothschild and Earl St. John are acting as joint organisers. Seats for the premiere which will be attended by one of the most distinguished audiences ever, are 10 guineas, 5 guineas and 3 guineas.

Who will volunteer? Helpers are wanted with cars to deliver collecting-boxes for the Refugee Fund at kinemas in all districts to-day and to-morrow (Thursday and Friday). Volunteers should report immediately to: R. V. Crow, at the C.E.A. Office, Broadmead House, Panton Street, S.W.1, letting him know what afternoon they are available for assistance.

The wedding took place on Wednesday, at St. Mary Abbott's, Kensington, of Miss Jessie Champion, only daughter of Mr. and Mrs. Charles H. Champion, to John Leslie Wyles. A host of Trade friends were to be seen both at the church and the subsequent reception at the Royal Palace Hotel to wish the young couple good luck and God-speed.

Another wedding of Trade interest took place on Saturday, at Farnborough, Hants, when Miss Peggy May, daughter of W. J. May, well-known director, County Cinemas, Ltd., was married to Arthur Palmer. The event attracted hundreds of local residents, and after the ceremony some 200 guests gathered at the Queen's Hotel, Farnborough, where the reception was held.

Wireless enabled film stars and producers in London, Paris and Hollywood to participate with New York critics in their annual dinner on Sunday, at which their film awards, reported in last week's Kine., were officially announced. Alfred Hitchcock, fresh from "The Jamaica Inn," set at Elstree, addressed the company in response to his award as having done the year's best directing in "The Lady Vanishes."

Other Englishmen who spoke from London were Robert Donat and Ralph Richardson, stars of "The Citadel," voted the year's best film. From Paris came the voices of Erich von Stroheim, star of the winning foreign language film, "Grand Illusion," and its director, Jean Renoir; while from Hollywood Margaret Sullavan, who won the actress prize for "Three Comrades," and Rosalind Russell, feminine lead of "The Citadel," returned thanks, following Walt Disney and James Cagney.

The Cagney award by the critics, was given on the strength of his remarkable performance in "Angel With Dirty Faces," for which Sam Bischoff, associate producer at Warner Bros., was responsible. Mr. Bischoff, who has a number of notable pictures to his credit, is now in England on a vacation, having recently conducted a tour of the Continent. When I met him on Tuesday we discussed censorship. He reports complete harmony between (1) Will Hays and Hollywood, (2) James Cagney and Warner's, who are certainly not relaxing their output volume in 1939.

Our production interests would be better served if British producers would emulate the enthusiasm and showmanship displayed by Herbert Wilcox, who, not content with making one of the outstanding subjects of the year, spares no effort in putting the picture over on release. Indeed, I can conceive no better Ambassadors for British film production than Herbert and his world-famed star, Anna Neagle.

They are both engaged upon a personal tour of first release situations in the provinces, and judging from the appearance at Bristol to celebrate the opening of "Sixty Glorious Years," their tour will assume triumphal proportions, the results of which cannot fail to be reflected in the box-office takings and in the enhanced popularity of both Mr. Wilcox and Miss Neagle.

J. W. HICKS, jun.

After a brief visit Madeleine Carroll left London on Sunday for Hollywood to start work in "Air Raid" with scenario by W. P. Lipscomb for Paramount, with whom she has just signed a long term contract. Meeting her in town last week she spoke to me of the picture as envisaging the next war, in which England is involved. There will be plenty of action with gas masks, but no jokes on A.R.P., for the Americans took the recent crisis more seriously than we do now, she said. Another film for which she has been booked is "The Old Woman," from a New York play.

One of the serious obstacles to the interchange of artists between this country and Hollywood is the fact that income-tax is levied by both Governments. Madeleine Carroll told me last week that A. P. Herbert, M.P., has promised to take up the cudgels for a reform of this situation.

John Pearson, with whom I had an interesting chat this week, asks me to pass on his and Mrs. Pearson's warmest thanks to the many friends whose congratulations on their Golden Wedding were so keenly appreciated. Last Saturday was a real celebration in their house, and there were over 40 greetings from friends all over the country to show him that he is to-day as well known and well liked as in the old time when he was a busy executive.

What have these would-be wiseacres, who declared that "Pygmalion" would be ruined by its title, to say now that the film is released and is smashing box-office records?

Booking chiefs and the Trade generally were unanimous in their praise of the picture when it was first shown; but no, these critics shook their heads, and, to borrow a crisp Americanism, declared the title smelt. The film couldn't survive such a title, especially in industrial areas, they said. Their cocksureness has evaporated by now.

Talking of "Pygmalion" is a reminder that in describing its award to Gabriel Pascal, the American magazine *Time* speaks of him as having discovered the rich mine of dramatic material in Shaw. Some of us remember "Arms and the Man," directed by Cecil Lewis. Was that before *Time's* time?

Hollywood has just lost two old-timers well remembered in silent pictures—Fred Kohler, "tough guy" actor, at work until lately, and Harry Myers, star of the first "Yankee at King Arthur's Court" and with Chaplin in "City Lights."

Television is much more vigilant regarding the credit due to its pioneers than is kinematography. While we pass over Friese-Greene with nothing more than a mention, the Television Society, through its chairman, Clarence Tierney, D.S., hastens to give J. L. Baird credit for an achievement which recent events might obscure.

Mr. Tierney points out that the recent freak reception of a television image across the Atlantic was ten years later than the transmission carried out in February, 1928, by J. L. Baird from London to New York. This was followed by transmissions to the *Berengaria* in Mid-Atlantic.

Canada will have nothing to do with the title, "The House of Windsor," under which "Sixty Glorious Years" was released in the States. It is to be shown throughout the Dominion under its original title, according to Leo. M. Devaney, Radio Canada's general manager.

A tentative booking for a special run of "Sixty Glorious Years," has been arranged to coincide with the visit to Ottawa of their Majesties King George and Queen Elizabeth, who are scheduled to spend a considerable portion of their Canadian tour in the Canadian capital next May. The feature is to be booked into the Capitol Theatre, Ottawa, for an unlimited period.

A. de Bois Shrosbree, chairman of Humayan Properties, Ltd., who passed away so suddenly on Friday, had made some very close friends in this country. His Lighthouse, Calcutta, enterprise, only launched a few months back, was a monument of his planning in the kinema world, comprising, as it did, features not before introduced into India.

His career, which in India began in Government service in connection with the town planning of Calcutta, ends with memories of him as an expert witness in land legislation, the conductor of the only symphony orchestra in India, the leader of a respected real estate business, the founder of Calcutta's major theatres, a yachtsman and an athlete, but, above all, as a wholly admirable, friendly man.

The estates column of a leading national daily announces that a Mayfair house is in the market which contains a completely equipped private kinema. So completely equipped is it that when not in use for film screening it can be used as a court *for rackets*, the statement tells us. What a residence for Wart Winkleheim!

Like bridge players who hold an inquest after every hand, science masters meeting at Cambridge have been holding an inquest on "The Life of Louis Pasteur," and one diligent gentleman declared he had found 65 mistakes in it. Nevertheless, he advocated the showing in schools of finely made films of this type. A new form of trial and error, so beloved of scientists.

The interesting fact emerged that the number of projectors used in schools in Great Britain increased during last year from 1,000 to 1,500. A serious lack of films dealing with physics and chemistry was noted and the provision of a central fund for providing schools with more costly films of this nature.

THE STROLLER.

PARA REARRANGING FINANCE

Kine* New York Cable from *Motion Picture Daily

***PARAMOUNT** is arranging bank loans for more than $5,000,000 through subsidiaries in New England and Chicago for the purpose of retiring the remaining $9,000,000 of 6 per cent. debentures. Reported proposing to divorce producing activities from theatre ownership. Shareholders to be offered one share in each company for each share holding.*

***THERE** are few film bills among eleven hundred measures before new Congress; the chief is anti-block booking bill, and one to create federal film commission.*

***FEDERAL COURT** approves reorganisation plan for RKO with slight modifications.*

***AMERICAN** major companies reassert position not to compromise in Italian E.N.I.C. film monopoly.*

***GORDON ELLIS**, representing Norman B. Rydge interests in Australia, has arrived in New York from England. He is seeking U.S. outlet for Australian product.*

***ROOSEVELT'S** budget message urges retention of taxes on admission which expire next June or July.*

***IMPORTANT** series of United Artists meetings on the coast, with all producers present; stockholders' meeting is January 12.*

***IRVING ASHER** on arrival in New York scouts the reports that the new Quota has caused a reduction in British production, and blames situation on European crisis. He may make four treble-Quota films for Columbia at Denham in 1939-1940.*

Close-Ups

By

Screencomber

NOVEL INTERVIEWING

A NEW style interview occurred at a Press reception to a visiting star last week, when an unidentified newspaperman stood reading a book throughout the entire interview. Some of these receptions can be very dreary affairs, and I applaud the idea of pressmen taking along a newspaper, a television set, or a box of toy bricks, with which to while away the time. I have immortalised in verse a film star reception on these new lines, with an all-star cast of critics.

I Took My Harp to a Reception

The film star swept into the room, but no one gave a look,
—*Moore Raymond in the corner was too busy with his book—
Said she, "Your policemen seem to have, not only brawn, but brains,"
But Harris Deans and Stephen Watts were busy playing trains;
While Jasper Long was trying hard to entertain Guy Morgan,
With "Poet and Peasant," "Hearts and Flowers" upon the mighty organ.
Seton Margrave brought along a dog that he could pet,
Meantime, Jack Davies, tuning in upon a wireless set,
And trying very hard to get some distant U.S. net-work,
While A. T. Borthwick seemed absorbed a'doing of his fretwork.
Reg Mortimer seemed quite content just to be there sitting,
But Harry Mellor,, crooning softly, busied with his knitting.
Cambell Dixon brought his scooter, which was nerve, of course,
Though Paul Holt, who had just arrived, was leading in a horse.
Ewart Hodgson was compiling a brand new questionnaire,
Reg Whitley in the corner was playing solitaire.
When P. L. Mannock hummed a tune and strummed on the piano,
The film star left, declaring that she'd gone for her Meccano.
"Screencomber," who'd been reading through "The Works of Aristotle,"
Made sure no one was looking, then drained down the nearest bottle.

*To preserve the fair name of Raymond its should be said that he was not the journalist who did the reading during the interview.

THE DOORMAN SAYS--

"STUFF me with seating plans," said the commissionaire, "but you Press coves do 'ave a time over the festive season . . . strike down me two and fours, but festive season is right and no mistake. . . . Wot with the little ole graft you 'ear tell about, silver pencils and such like. . . ."

"Golden fountain pens," I corrected.

"Thunderin' Thorpes, Sufferin' Smiths . . . and dishes of caviare . . . I shouldn't wonder?"

"Barrels of caviare," I amended.

"An' pints of Scotch. . . . I shouldn't be surprised?"

"Gallons of champagne," I amplified.

"Gell's Bells and Jerry Jacksons," said the commissionaire, "but it just shows you what comes o' being able to push a little pen around."

"Punch a typewriter about," I protested.

"Slap me with Savilles, bash me with Balcons, but here's you a'pilin' up an unholy 'oard of ill-begotten wealth, and me with twice your brains lucky if I get thruppence for opening a taxi door, and beer at fourpence ha'penny, and you bathing in champagne, like some flaming film magnate. . . . Good Goldwyns . . . great Garbos. . . . Carr chase me up a gum tree, but it just shows what goes on."

SAYINGS OF AL CONFUCIOUS

"MOST of these film barons are pretty beefy."

WINKLEHEIM'S ENTERPRISE

WART WINKLEHEIM, with his usual initiative, has found a means of getting rid of his surplus pictures, and with pictures of the calibre of those issued by Winkleheim Pictures Corporation there's an awful lot of surplus. Wart is having them pulped down with a mixture of petroleum so that they can be made into celluloid bricks—not to be confused with the gold bricks in which Mr. Winkleheim usually trades.

The company formed to handle this side of the business has been called Inflammable Construction Corporation, and structures made from the material are practically 100 per cent. inflammable.

"It is my effort to help the Trade through a difficult period," Wart told me. "A carelessly dropped cigarette or a lighted match is wasted in most kinema structures, but when a building is constructed of Inflammable Construction materials a blaze is guaranteed."

Wart had some hard things to say about the A.R.P. fire-training plans. "They may be all right in their way," he told me, "but they are a danger and an obstacle to enterprise. Busybodies, that's what they are."

Brighton Not to Run Own Entertainments

TRADE'S PART IN DEFEAT OF NEW BILL

BRIGHTON Corporation Bill—one clause of which sought powers for the Council to spend up to 1½d. rate (approximately £10,000) annually on the provision of entertainments—has been defeated in a public poll of the town by 5,903 votes to 3,443—a majority against the Bill of 2,460.

Local exhibitors had strongly opposed the entertainment clause in the Bill on the ground that it was unfair of the Corporation to embark on municipal trading in the entertainments field in opposition to some of the largest of their own ratepayers.

The decision by exhibitors at the annual meeting of the Sussex C.E.A. to use their screens to oppose the Bill was put into force, and it is understood by the Kine. local correspondent that this action played a decisive part in the Bill being rejected.

Having been defeated at the poll, the Bill will not now proceed, it was announced at the declaration on Monday by the Mayor, Coun. J. Talbot Nanson.

Supporting the vote of thanks to the returning officer, A. P. C. Kelly, secretary of the local Associated Ratepayers' Protection League—who had also strongly opposed the Bill—said that the Corporation were ill-advised to submit it in the form they did. "In that form," he said, "it would inevitably have involved a considerable increase in administrative costs, and a grave risk of heavy loss to the ratepayers through the entertainments clause."

Ald. H. J. Galliers (chairman of the Finance Committee) said: "I maintain that the ratepayers of Brighton have secured a magnificent victory. They have told the people who are prepared to waste their money that they will have no more nonsense. I hope they will keep up that attitude, and that we may in future have some efficiency in local government, which has been very inefficient."

DUNDEE'S ANNUAL MEETING

Officers Re-elected

Dundee section of the Scottish C.E.A., on Tuesday, reviewed the work of the year and approved of the annual reports. Satisfaction was expressed at the financial balance.

Officials were unanimously re-elected: F. Carter Linay, chairman; Victor Hamilton, vice-chairman; and Miss Minnie McIntosh, secretary.

The annual luncheon is to be held on February 7 in the Royal Hotel, and invitations are to be extended to Lord and Lady Provost Phin, of Dundee, and also the president, vice-president, treasurer and secretary of the Scottish branch, and the secretary and delegate of the Aberdeen section.

It was intimated that a special meeting of members is being arranged with Inspector Robert Brown, the Dundee A.R.P. officer.

The Refugee Fund

The section decided, in connection with Earl Baldwin's Fund, that Dundee should not have collecting boxes. The opinion was that it should be left to exhibitors themselves to contribute and they should not solicit the support of patrons.

Young Persons

The members are still perplexed about the working of the Young Persons Act and also difficulty in obtaining accurate information about it.

WATCH TO BE KEPT ON QUEUES

Seat Price Complaint at Liverpool

Complaints have reached the Liverpool magistrates of attempts to charge extra prices at local kinemas, when there have been queues of people waiting for admission.

This was mentioned by Ald. T. Dowd, when application was made by R. F. Scott for the transfer to him of the music licence of the Forum. He stated that whilst the bench had no control over prices, they desired full use to be made of the waiting rooms before people were allowed to form a queue outside. Although there might be no foundation for the complaints, no doubt the police would be observant in regard to the formation of queues.

The transfer of the licence was approved by the justices, Mr. Scott having made it clear that there was never any interference with the Forum prices of admission.

DEATH OF WALTER SCOTT

Former N. Western Chairman

The Kine. regrets to announce the death, which took place on Tuesday, of Walter Scott, a former chairman of the North-Western Branch of the C.E.A.

Mr. Scott was managing director of the Gainsborough, Bootle, from 1919 until the theatre was acquired by A.B.C. for whom he later became supervisor.

Afterwards Mr. Scott obtained a sub-lease of the Belmont, Liverpool, which he carried on for two years. Early in 1935 he retired from active participation in the Trade.

Merthyr Reopening

Renamed the Cosy Cinema, the old People's Palace at Penydarren, Merthyr, was reopened last week, after having been closed for many years.

ROWSON FIGURES FOR CIRCULATION TO M.P.s

New World Statistics Revealed at B.K.S.

S. ROWSON

162 MILLION WEEKLY PATRONS

FACTS and figures from Simon Rowson's B.K.S. address on Monday night are to be circulated to all M.P.s as a bulletin of information on Trade statistics.

The paper set out figures regarding 162 million patrons visiting 55,000 kinemas, which cost in the aggregate £600 millions and contain 31 million seats: such statistics provided the skeleton which, by means of an analysis of the sale of 600 million tickets, Simon Rowson clothed with flesh and blood, to present a picture of the world's film industry at last Monday's meeting of the British Kinematograph Society.

Mr. Rowson prefaced his paper by pointing out that one of the objects mentioned in the B.K.S. constitution was the collection of statistics relating to the film Trade in all its aspects. The growth of the Industry could never have been achieved without the invaluable contribution of the technical men who perfect the mechanisms, appliances, equipments and processes in every department of manufacture, production, and exhibition of films.

Marshalling the Figures

A few years ago, said the speaker, he had become possessed of details of the sales of more than 600 million tickets in different kinemas situated all over the country. These sales were classed according to the prices paid for them by the public. By calculation of the amount of entertainment duty paid on them, and comparison with the total yield of entertainment duty on kinemas, the conclusion was arrived at that an average of 18½ million tickets were sold in Great Britain every week.

The next question was the number of individuals represented by this number. The same person might go once, twice, or even three times a week; he might go only once in two weeks, or even less frequently. There has, however, not been found a satisfactory method of determining a reliable answer to the question.

Mr. Rowson revealed that the creation of a statistical bureau, under the auspices of the British Film Institute, might be sanctioned within the next few months; the project has been approved by the Governing Council of the Institution, and awaited only the sanction of the Privy Council.

Should the decision be favourable, the first question to which attention should be directed is this one of frequency of visits by individuals. Meanwhile, the speaker had had to be satisfied with rough guesses and estimates, and had assumed that the average of 18½ million tickets weekly were sold to an average of 14 to 15 million persons who came more frequently than once a month.

Continued on page 148

WAGE TALKS IN LEEDS AND BRADFORD

C.E.A. AND N.A.T.K.E. DISCUSSIONS

DRAFT proposals of an agreement on wages, hours and working conditions were exchanged and discussed at a meeting in Leeds on Friday, January 6, between representatives of the Leeds branch of the C.E.A. and the N.A.T.K.E. These draft proposals will be considered by the branch, but it is understood that tentative agreement was reached on hours and working conditions.

After the meeting, K. W. Littlewood, secretary to the Leeds branch of the N.A.T.K.E., and the association's organiser for the West Riding, said they were asking for shorter working hours, better wages and holidays with pay. He stated that the employees' and employers' representatives were working very amicably together, and added: "We are trying to meet each other half way."

John X. Prendergast, chairman of the Leeds branch of the C.E.A., also testified to the amicableness of the negotiations, and said that great reasonableness had been shown on both sides.

The Bradford branch of the C.E.A. has put forward to the Bradford branch of the N.A.T.K.E. draft proposals on hours, wages and working conditions in that district, and it is understood that representatives of the two sides will meet in the near future to discuss the matter.

The employees met during the week-end to consider the employers' proposals, and to discuss suggested counter-proposals on behalf of the employees.

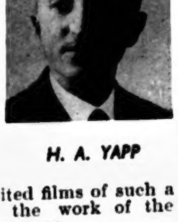
Negotiations for local agreements are taking place in the absence of national machinery.

Duke of Norfolk Opens Arun in Home Town

FIRST OF RICKENYA CIRCUIT

THE Duke of Norfolk, of Arundel, Sussex, accompanied by the Duchess, declared open the Arun Cinema at Arundel, the first of the newly formed Rickenya, Ltd., circuit, and the first kinema ever to be built in the ancient Borough of Arundel.

The Mayor of Arundel (Dr. R. W. Pearson), accompanied by the Mayoress, referred to the time many years ago when the Borough's first theatre was built. It shared in the prosperity of the town when it was even more fashionable than such towns as Brighton. He assured his townspeople that now they had a modern kinema. It was first class, handsome and comfortable, replete with all modern accessories.


H. A. YAPP

The kinema he described as being a great credit to the builders. He was sure if the management exhibited films of such a standard and equal to the work of the builders, it would be a success.

Opening a kinema, said the Duke, was quite a new experience to him. They may have waited in Arundel for a kinema for some time, but now they had a kinema which was worth waiting for, and he would congratulate the company on building such a charming and comfortable kinema. He hoped the Borough would give its patronage as far as possible.

H. A. Yapp (chairman of the company) said that history told them that in the year 1139 the first Earl of Arundel was created. Many Earls had succeeded the first, but the present Duke was the first to open a kinema. Actually he was the first Duke in England to have acted in such a capacity.

He had been told by a colleague that he would "lose his shirt" in building a kinema in a town with such a small population. He did not agree, because his experience during the past 10 years was that kinemas made people come to a town, because such wonderful strides had been made with talkies.

The builder of the kinema was one of their directors, L. F. Richardson, and he had given a fine example of the modern kinema. A. M. Kendall was their managing director, and he would compile a programme which would suit all tastes.

After the opening ceremony the company adjourned to the Bridge Hotel for a reception which was attended by the Duke and Duchess of Norfolk.

The architectural description of the Arun, which provides accommodation for 460 persons, will appear in the February issue of the Ideal Kinema.

EMERY'S FIRST ON MERSEYSIDE

Roxy, Birkenhead, Leased

Negotiations were completed last week-end by J. F. Emery Cinema Circuit, of Manchester, for the acquisition of the lease of the Roxy, Birkenhead, from Harry Buxton. The proprietors of the building are a company with which J. Haigh, of Liverpool, is connected. The Roxy seats 1,000 persons.

Other negotiations, involving two theatres in the Derbyshire district, are in progress. The circuit now comprises 30 kinemas.

Licensed for Three Months Only

Manchester Watch Committee has granted a kinematograph licence in respect of the Magnet, Newton Heath, for the period to March 31 next, subject to certain special conditions with regard to neon lighting within the kinema. The licence of the Ceylon, Newton Heath, has also been renewed without conditions for a similar period.

A.P.P.H. DIVIDEND

Associated Provincial Picture Houses, Ltd., which is controlled by Provincial Cinematograph Theatres, Ltd., and is a member of the Gaumont-British group, announces an interim dividend on its £700,000 of ordinary capital of 2 per cent. less tax. This is the same payment as for the past four years. It is usually followed by a final dividend of 4 per cent., making 6 per cent. for the full year.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN, THURS., JAN. 12 AND WED., JAN. 18

Googie Withers and Barry K. Barnes, the new co-starring team in YOU'RE THE DOCTOR (Butcher's)

Thursday

So This is London (*20th Century-Fox*)

"A." Century Theatre. 11 a.m., 3 p.m. and 8.30 p.m.

Cast: Robertson Hare, Alfred Drayton, George Sanders, Berton Churchill, Fay Compton, Carla Lehmann, Stewart Granger, Lily Cahill, Mavis Clair, Ethel Revnell and Gracie West. **Director:** Thornton Freeland.

Based on the famous play, "So This is London" is said to provide plenty of humour and satire, gauged to amuse those on both sides of the Atlantic. From Hollywood, Twentieth Century Productions brought back British George Sanders, together with veteran character actor Berton Churchill. Robertson Hare and Alfred Drayton head a cast rich in comedians, with Stewart Granger and lovely Carla Lehmann to carry the romantic leads.

The story tells of an American and an Englishman who are thrown together by business negotiations, of their comical rivalries and eventual friendship. Transatlantic foibles are contrasted with those of the English, providing a wealth of fun.

Blondie (*Columbia*)

"U." Phœnix Theatre. 3 p.m.

Cast: Penny Singleton, Arthur Lake, Larry Simms, Gene Lockhart, Ann Doran, Jonathan Hale, Gordon Oliver, Stanley Andrews, Danny Mummert, Kathleen Lockhart, Dorothy Moore, Fay Helm, Richard Fiske, "Daisy." **Director:** Frank R. Strayer.

This is the initial picturisation of the foibles and misadventures of the Bumstead clan in the company's projected series based on the Chic Young cartoons. "Blondie" serves to introduce an intriguing new screen personality in Penny Singleton, a young musical-comedy star. Penny plays "Blondie" with superb comic artistry, and the talented Arthur Lake appears opposite her as Dagwood, with four-year-old Larry Simms as Baby Dumpling.

Rollicking fun and farcical situations, blended with emotional touches, are said to be the prime characteristics of this excellent screen entertainment. The plot, following the motif of these popular characters, revolves around the astonishing ability of sincere but blundering Dagwood to get himself into all kinds of trouble.

"Screen Snapshots No. 66" and "The Frog Pond" will also be screened.

You're the Doctor! (*Butcher's*)

Gaumont Theatre Film House. 3 p.m.

Cast: Barry K. Barnes, Googie Withers, Gus McNaughton, Norma Varden, Bruce Seton, Margaret Yarde, Joan White, Eliot Makeham, and Paul Blake. **Director:** Roy Lockwood.

Butcher's, having now acquired the world's rights in "You're the Doctor!" this special screening is for the convenience of any exhibitors who may have missed the original Trade show held on October 14.

Described by a Kine. reviewer as "attractive light booking for the masses and family, "You're the Doctor!" presents Googie Withers as a wealthy young heiress, whose family is trying to marry her off to a spineless suitor. Hilarious circumstances result in Googie and Barry K. Barnes, mistaken for Googie's doctor, careering at top speed across country, pursued by police and public on the misunderstanding that the flight is a combined kidnapping and runaway marriage. Delightful English countryside settings form a picturesque background.

Heart of the North (*First National*)

"U." Cambridge Theatre. 8.30 p.m.

Cast: Dick Foran, Patric Knowles, Gloria Dickson, Janet Chapman, Allen Jenkins, Joseph King, Anthony Averill. **Director:** Lewis Seiler.

"Heart of the North" is the third of the big Technicolor specials presented by First National, and is claimed to be another example of the actionfull adventure stories as exemplified by "God's Country and the Woman" and "The Adventures of Robin Hood."

The picture presents for the first time in colour a dramatic story dealing with the activities of the Royal Canadian Mounted Police, and amidst the beautiful backgrounds of Canada's great lakes is enacted the full-blooded story of robbery and murder among the fur traders. Under the direction of Lewis Seiler the fullest advantage has been taken of the script to emphasise action, and the famous Redcoats, who "always get their man," are presented in a manner calculated to thrill the most hardened audience.

Friday

The Strange Case of Dr. Meade (*Columbia*)

"A." Phœnix Theatre. 3 p.m.

Cast: Jack Holt, Beverly Roberts, Paul Everton, Noah Beery, Jun., John Qualen, Charles Middleton, Helen Jerome Eddy, Arthur Aylesworth, Barbara Pepper, Vic Potel, Harry Woods, George Cleveland, Claire Dubrey, Hollis Jewell, Jay Ward. **Director:** Lewis D. Collins.

Jack Holt, pre-eminent in the field of clean, outdoor films suitable for the family, appears this time as a famous surgeon in a story of great human appeal.

Usually cast as an aviator, or appearing in similar rôles, this marks Holt's screen debut as a brilliant medical figure without limiting the speed and punch usually found in his pictures. According to advance reports, "The Strange Case of Dr. Meade" is a fast-moving account of the events which befall a world-famous surgeon when he detrains in a remote mountain village to spend his well-earned vacation, hunting and fishing.

Monday

His Exciting Night (*General Films*)

"U." Phœnix Theatre. 3 p.m.

Cast: Charlie Ruggles, Ona Munson, Maxie Rosenbloom, Stepin Fetchit, Regis Toomey, Benny Baker, Marion Martin, Raymond Parker, Frances Robinson, Eddie Acuff, Georgia Caine. **Director:** Gus Meins.

This Universal picture, starring the popular comedian Charlie Ruggles, abounds in irresistible wise-cracks, uproarious situations and hilarious suspense arising from the misadventures of a bridegroom virtually kidnapped on his wedding night and tricked into a compromising situation with a voluptuous blonde whose strong-man husband is consumed with jealousy.

In escaping from the husband, Charlie Ruggles, the bridegroom, and Marion Martin, the blonde, jump into a taxi, the driver of which turns out to be crazy. After a wild night chase the couple is snatched from sudden death only by a merciful shortage of petrol. The couple return wearily to town only to find that the news of their tragic death has preceded them. Eventually, the bridegroom is able to convince his bride that he is of this world, but subsequent revelations make him appear to be even a worse villain than his one-day wife has supposed. In an ingenious surprise twist, a highlight of hilarity, the real perpetrator of his exciting night is unmasked.

Tuesday

Riders of the Black Hills (*British Lion-Republic*)

"U." Private Theatre. 11 a.m.

Cast: Bob Livingston, Ray Corrigan, Max Terhune, Ann Evers, Roscoe Ates. **Director:** George Sherman.

The latest of the Three Mesquiteers outdoor action Westerns has a distinctly novel story. It concerns a crooked bookmaker, who, wishing to keep a famous horse from running in a big event, steals it. Meanwhile, the Three Mesquiteers capture a famous wild horse, the double of the stolen animal, and decide to substitute their own capture for the missing horse. The substitute wins, but the crooks call in a race track steward, who gives them twenty-four hours to bring in the horse for his inspection.

The Three Mesquiteers then decide to retrieve the missing horse themselves, which they do, but not until there has been a full quota of fights.

Mr. Moto's Last Warning (*20th Century-Fox*)

Century Theatre. 11 a.m., 3 p.m. and 8.30 p.m.

Cast: Peter Lorre, Ricardo Cortez, Virginia Field, John Carradine, George Sanders, Joan Carol, Robert Coote. **Director:** Norman Foster.

The story deals with an anarchist's plot to start a world war by mining the French fleet when it comes to join the British fleet at Port Said for combined manœuvres.

Disguised as the proprietor of an antique shop, Moto learns many details of the plot but is soon recognised. A bomb placed in his apartments all but fulfills his enemies' wish.

The climax of the film is a terrific fight, and the final sequence shows the plotter punished for his duplicity by his girl friend.

The Little Adventuress (*Columbia*)

"U." Phœnix Theatre. 3 p.m.

Cast: Edith Fellows, Richard Fiske, Jacqueline Wells, Cliff Edwards, Virginia Howell, Harry C. Bradley, Charles Waldron, Kenneth Harlan. **Director:** D. Ross Lederman.

Rollicking comedy is said to be the keynote of "The Little Adventuress," despite its heart-stopping early scenes, in which Edith Fellows' dare-devil acrobat parents perform a thrilling slide for life . . . until a wire snaps!

The accident sends Edith on a cross-country trek to relatives in California, with her only possessions a trailer and Counto, the Wonder Horse, her only friend, the banjo-strumming "Ukelele Ike," of musical-comedy, vaudeville and screen fame.

The two shorts to be shown with the feature are "The Nightshirt Bandit" and "Community Sing No. 19."

I Stand Accused (*British Lion-Republic*)

"A." Piccadilly Theatre. 3 p.m.

Cast: Robert Cummings, Thomas Beck, Helen Mack, Lyle Talbot, Gordon Jones, Robert Paige. **Director:** John H. Auer.

"I Stand Accused" deals with two young lawyers, Robert Cummings and Thomas Beck, who set up a business together. Cummings is interested in the defence of criminals, and soon obtains quite a number of clients—mostly those trying to escape justice for their crimes. Beck is the opposite and believes in sending the guilty to jail. They split—Cummings becoming a great criminal lawyer and Beck going to the District Attorney's office, and continuing with his campaign against crooks and graft. Eventually, Cummings realises that he is just another gangster, and that he has lost the love of his wife, his best friend, and everything he wanted most. The climax is a thrilling courtroom scene, in which Cummings gives evidence against his former associates, although he knows that he is probably signing his own death warrant.

Brother Rat (*First National*)

"A." Cambridge Theatre. 8.30 p.m.

Cast: Wayne Morris, Ronald Reagan, Eddie Albert, Priscilla Lane, Jane Bryan, Jane Wyman, Henry O'Neill, Johnnie Davis, Larry Williams. **Director:** William Keighley.

One of the most hilarious comedy stories to be seen for many months, "Brother Rat" tells the story of cadet life in the Virginia Military Academy. The film was adapted to the screen from the Broadway comedy hit of the same title, which had a prolonged run lasting just over two years. The plot tells of the escapades of three cadets—portrayed by Wayne Morris, Ronald Reagan and Eddie Albert—and the way in which they get themselves involved with the three girls of the film, and finally straighten things up after breaking nearly every rule of the academy, is said to provide some of the merriest moments of comedy.

The title of the picture is derived from the name cadets use among themselves prior to their graduation.

NEW PRODUCT ANALYSED

DRAMA

Heart of the North
The Strange Case of Dr. Meade
I Stand Accused
SOS Coastguard
Storm Over Bengal
Down in Arkansaw
Stolen Life
Mr. Moto's Last Warning

COMEDY DRAMA

His Exciting Night
The Little Adventuress
Brother Rat
Blondie
You're the Doctor!

COMEDY

So This is London

WESTERN

Riders of the Black Hills

Wednesday

SOS Coastguard (*British Lion-Republic*)

"U." Private Theatre. 11 a.m.

Cast: Ralph Byrd, Bela Lugosi. **Directors:** William Witney and Alan James.

The first four episodes, "Disaster at Sea," "Barrage of Death," "The Gas Chamber," and "The Fatal Shaft," of Republic's new twelve episode serial are due for Trade show.

"SOS Coastguard" tells of a struggle between the U.S. coastguard service and a master criminal, who is smuggling the raw material used to produce a new destructive gas for modern warfare out of the U.S. to a small island state.

Down in Arkansaw (*British Lion-Republic*)

Phœnix Theatre. 3 p.m.

Cast: Ralph Byrd, June Storey, Berton Churchill, Guinn Williams. **Director:** Nick Grinde.

A thoroughly out-of-the-ordinary entertaining musical hillbilly story about a Government building project over the land and property owned by the hill folk. The plan is also to build new houses, with every modern device. The Government send an agent to try to persuade the hillbillies to move quietly, but they are eventually forced by the stubborness of the inhabitants to take legal action. The hillbillies fight the case—and win. Ralph Byrd, as the agent, falls in love with June Storey, the daughter of Leon Weaver and Elviry, the two most prominent of the mountain folk, and the remainder of the story shows his attempts to wear down the hillbillies' resistance to the Government scheme, as well as solving a murder.

Stolen Life (*Paramount*)

Plaza. 3 p.m.

Cast: Elisabeth Bergner, Michael Redgrave, Wilfrid Lawson, Richard Ainley, Mabel Terry Lewis, Clement McCallin, Kenneth Buckley, Dorice Fordred, Anne Esmond, Danielle Mendaille, Ernest Ferney, Pierre Jouvenet, Kaye Seeley, Oliver Johnston, Roy Russell, Homer Regus, Stella Arbenina, Cot D'Ordan. **Director:** Paul Czinner.

The evening performance of "Stolen Life" at the Plaza on Wednesday takes the form of a gala première, organised by Paramount in conjunction with Orion Productions in aid of the Lord Baldwin Fund for Refugees and the Women's Appeal Committee for German and Austrian Women and Children.

Paul Czinner directed "Stolen Life," the story of which was adapted by Margaret Kennedy from the best-selling novel by K. Benes. The theme, which is a most unusual one, provides Elisabeth Bergner with a dual rôle. The development is along novel lines and even most experienced filmgoers will be unable, at any stage of the film, it is predicted, to foretell the eventual outcome.

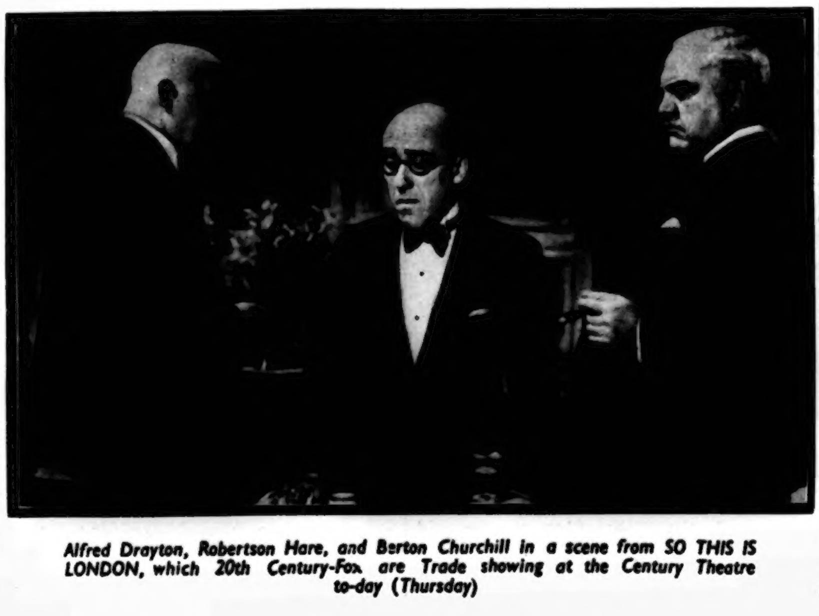
Storm Over Bengal (*British Lion-Republic*)

"U." Cambridge Theatre. 8.30 p.m.

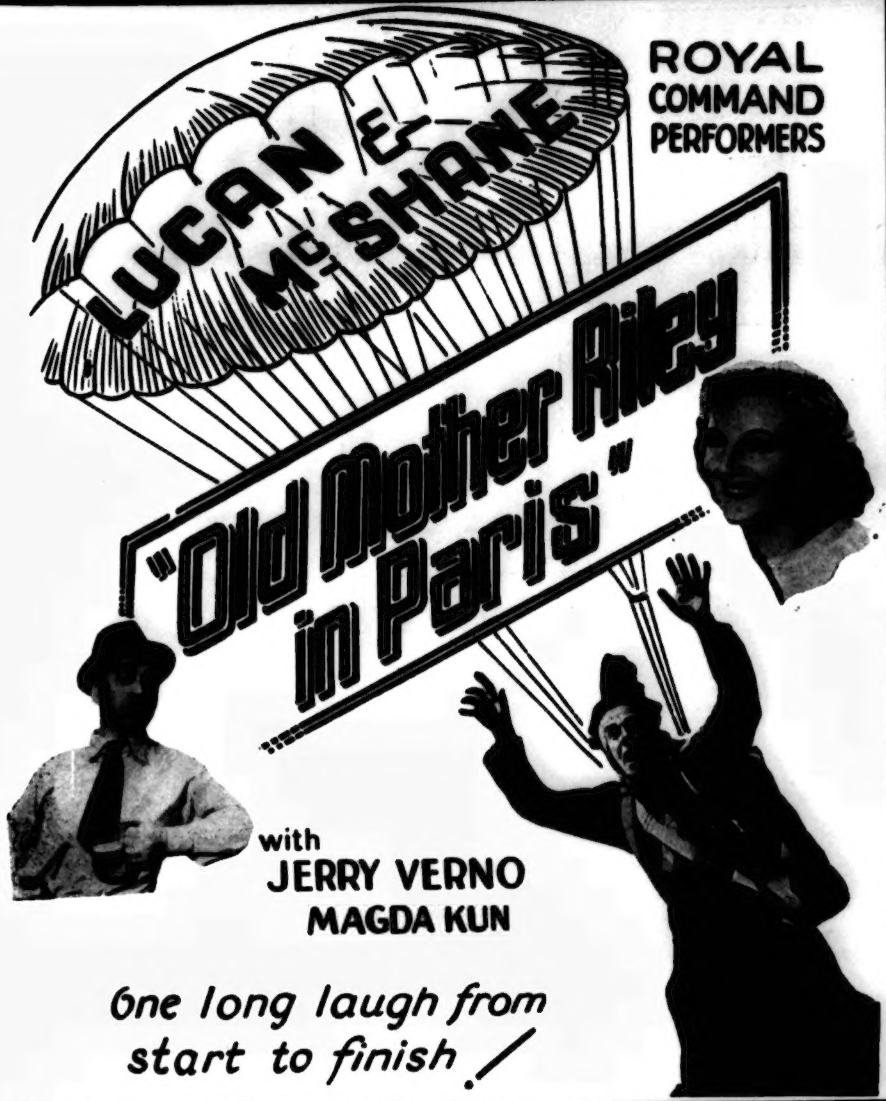
Cast: Patric Knowles, Rochelle Hudson, Richard Cromwell, Douglas Dumbrille, Colin Tapley, Gilbert Emery, Douglas Walton, Clyde Cook, Claude Allister. **Director:** Sydney Salkow.

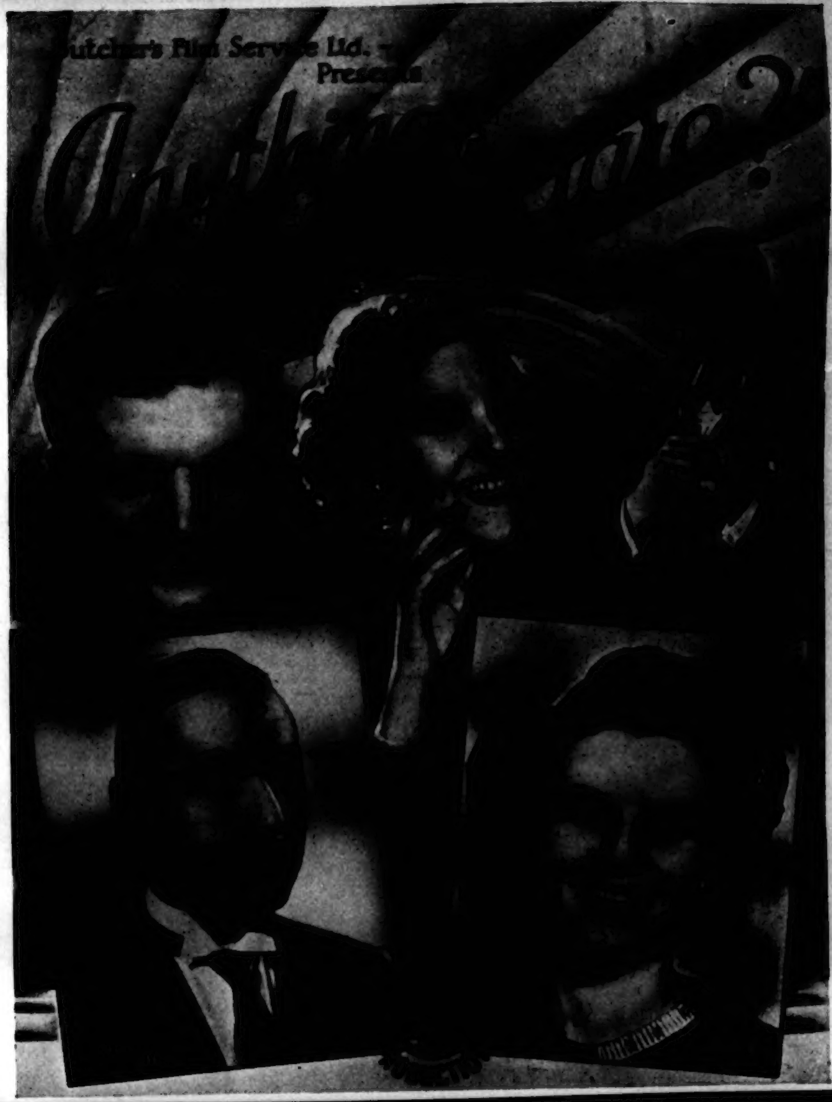
The first Republic Major film has distinct appeal to English audiences. "Storm Over Bengal" is a spectacular action story about a regiment of Bengal Lancers on the North-West frontier of India. The story concerns the activities of a rebel chief who, trying to start a revolution in a small state, will use it as a base for an attack upon British territory. Allison (Patric Knowles), a young British Intelligence Officer, discovers the plot, and warns the officials, who send a politician to negotiate a treaty with the Maharajah, who is desperately ill, and whose death will be the signal for revolt. This politician is murdered, and sent back to the fort. Allison then arranges to fly to the Maharajah and get him to sign a decree allowing the British Army to march in and patrol the country. Unfortunately, at the Palace, he is captured, but the pilot escapes, and flies back to warn the regiment. The troops meantime are marching up the border, where they expect to meet Allison, but are actually walking straight into a trap.

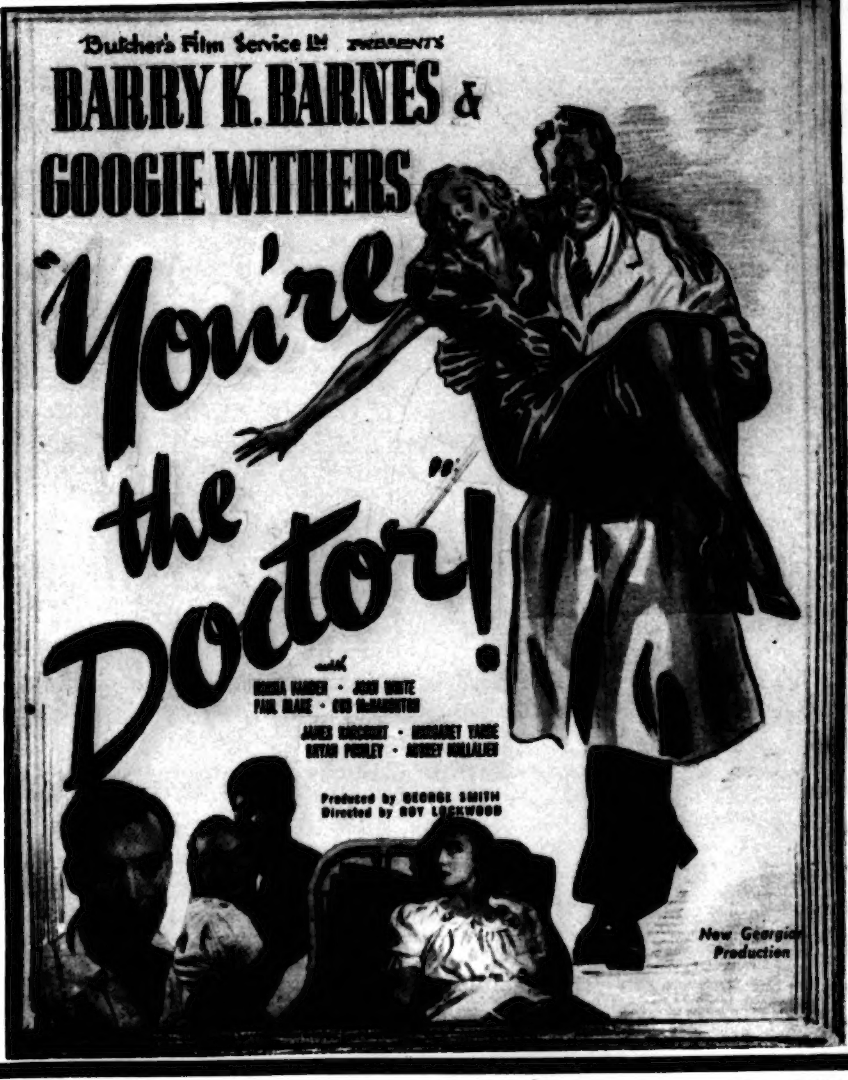
The rest of the story is a fast succession of action packed with thrills, including the sequence in which an R.A.F. machine is used to warn the soldiers of their danger.

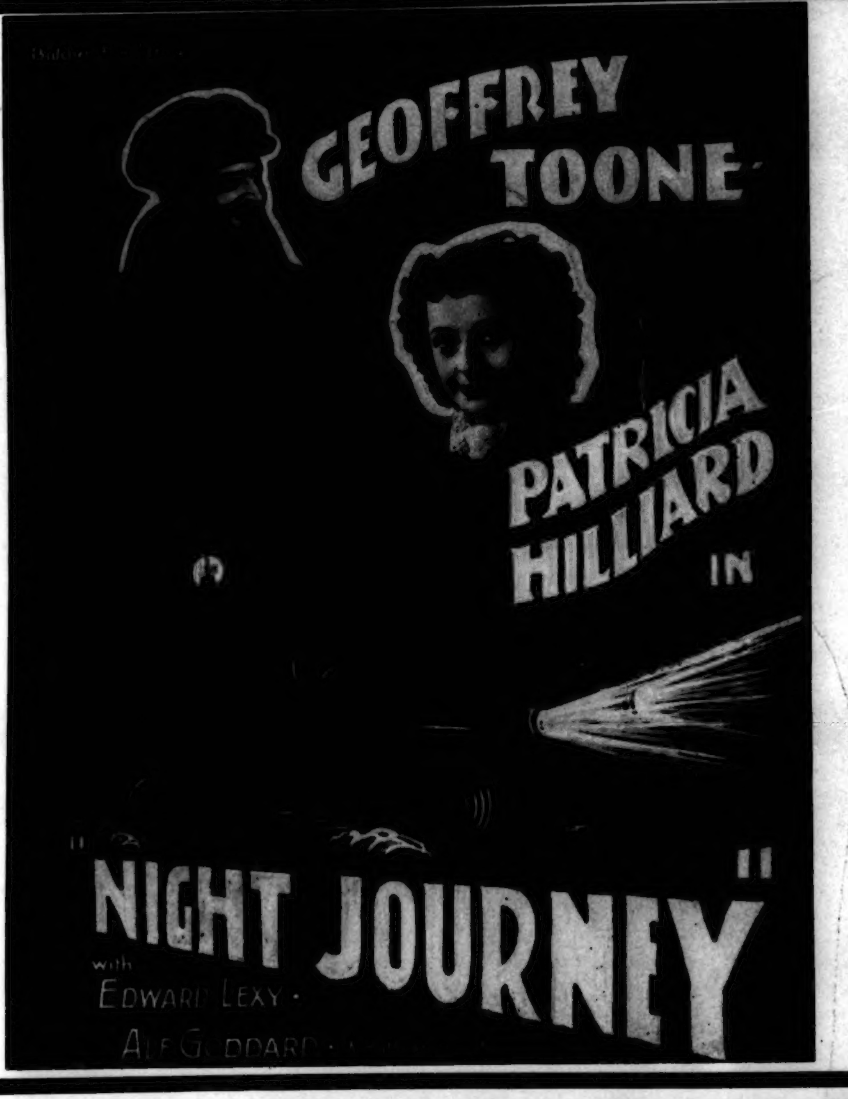


Alfred Drayton, Robertson Hare, and Berton Churchill in a scene from SO THIS IS LONDON, which 20th Century-Fox are Trade showing at the Century Theatre to-day (Thursday)


ROYAL
COMMAND
PERFORMERS
LUCAN & McSHANE
"Old Mother Riley in Paris"
with
JERRY VERNO
MAGDA KUN
One long laugh from start to finish!


Butcher's Film Service Ltd. Presents


Butcher's Film Service Ltd presents
BARRY K. BARNES &
GOOGIE WITHERS
"You're the Doctor!"
with
Produced by GEORGE SMITH
Directed by ROY LOCKWOOD
New Georgian Production


GEOFFREY TOONE
PATRICIA HILLIARD
IN
"NIGHT JOURNEY"
with
EDWARD LEXY
ALF GODDARD

IN PRODUCTION—UNTITLED

CAST INCLUDES

EDNA BEST – WILFRED LAWSON – GEOFFREY TOONE

Big, human story with a Military background. The characters will demonstrate grit and perseverance. Comedy as well as drama. Big race with thrilling climax. Parade of the Old Contemptibles. Presentation of New Colours. The hero is one, Bill Brown, and his father ex-Sergeant Brown, V.C.

DIRECTION – MAURICE ELVEY

STORY by DUDLEY STURROCK – SCENARIO by GERALD ELLIOTT

BROT

READ HOW THE CRITICS RAV

"A RARE AND JOYOUS TREAT"—N.Y. Post.

"EXCELLENT FILM"—Herald Tribune.

"BOX OFFICE HIT"—N.Y. Daily News.

"HOWLS OF MIRTH"—N.Y. Daily Mirror.

AND ALL THE OTHERS SAID THE SA

A FIRST NATIONAL PI

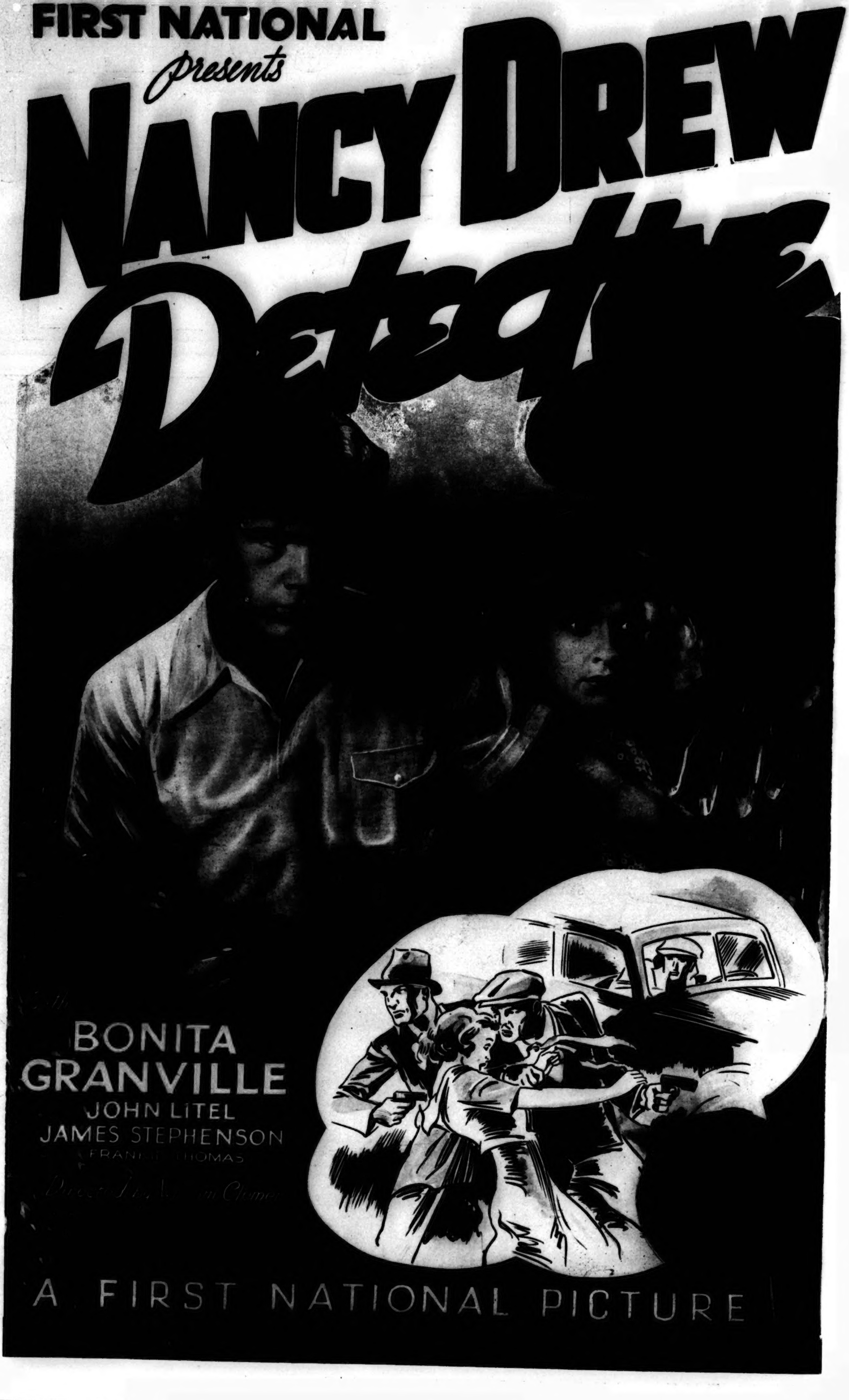
ER RAT

A
First
ational
icture

Priscilla **LANE** ★ *Wayne* **MORRIS**

JOHNNIE **DAVIS** · JANE **BRYAN** · EDDIE **ALBERT** · RONALD **REAGAN** · JANE **WYMAN** · HENRY **O'NEILL**

RE



FIRST NATIONAL

presents

NANCY DREW

Detecti

with

BONITA GRANVILLE

JOHN LITEL

JAMES STEPHENSON

FRANKIE THOMAS

Directed by William Clemens

A FIRST NATIONAL PICTURE

Kinemas Hard Hit by Blackout

HEAVY LOSSES IN FYLDE AREA

No Compensation

BLACKPOOL and Fylde Coast kinemas suffered in the biggest blackout the district has experienced.

Due to a breakdown in the transmission cables from Preston to Blackpool, followed by a fire which damaged switchgear at the Blackpool Electricity Works, the whole of the Fylde coastline, from Lytham St. Annes to Fleetwood, a distance of 20 miles, was plunged into darkness at 5 o'clock on Friday evening.

When the blackout occurred the afternoon kinema shows had concluded. Some of the halls in the centre of the town were open as usual, but a number of Blackpool kinemas, together with those at Lytham St. Annes and Fleetwood had to cancel their evening shows, whilst several remained closed on Saturday. Performances were resumed at all kinemas on Sunday evening.

Along with tradesmen the entertainment interests suffered heavy losses.

Arthur Hall told the KINE.: "We missed the Friday evening and Saturday matinée and evening shows at the Waterloo, King Edward, Oxford, Dominion and Empire, and the Friday night and Saturday matinée at the Palladium. There should be some recompense."

W. J. Howarth, of the Rendezvous, South Shore: "It is a pity there is no redress. We missed three shows, Friday night, Saturday matinée and evening."

H. S. Newby, assistant secretary, Blackpool Tower and Winter Gardens: "We lost Friday evening at our kinemas in Lytham St. Annes and Fleetwood, but no shows were stopped in Blackpool. Many seats were cancelled, however."

Replying to the suggestion of compensation, H. F. Shanahan, borough electrical engineer, said that no compensation could be given. "We are amply protected against such claims."

There is insistent demand that steps be taken to obviate the possibility of another such breakdown, and the grid system has come in for strong criticism

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LIVERPOOL KINEMA TO GO?

Prince of Wales Lease

Big changes are pending in Clayton Square, Liverpool, where the Prince of Wales Cinema is situated. Liverpool City Council on January 4 granted a 99 years' lease of the property of which the Prince of Wales forms part, to Littlewoods Mail Order Stores, Ltd. This firm intends to erect a £200,000 store and headquarters.

During discussion in the City Council, Ald. Luke Hogan, who asked that the matter be referred back for further consideration, talked about the "ill-fated story round this Clayton Square." Some time ago, when another scheme was submitted, the Corporation Estate Committee insisted that an hotel should be erected, and when the promoters wanted to substitute the kinema, it was turned down. Among other reasons for that was the association with that scheme of a company promoter. He wanted to know how far his influence had gone in regard to this new development.

After a long discussion, the City Council approved the scheme by 70 votes to 37.

It is understood that the lease of the Prince of Wales, which was taken over a few days ago by Regent Enterprises, Ltd., of Liverpool, is subject to six months' notice. At the time of writing no notice to terminate the lease has been given by the Corporation.

"THE LITTLE PRINCESS"

Anita Louise and Shirley Temple in a scene from THE LITTLE PRINCESS (20th Century-Fox)

B.K.S. GESTURE TO UNEMPLOYED TECHNICIANS

Free Entry to "Poly" Lectures

A. G. D. WEST, president of the British Kinematograph Society, preceded Simon Rowson's paper (reported elsewhere) by the official announcement that the Chancellor of the Exchequer, Sir John Simon, was to be the guest of honour at the society's dinner on February 8.

He referred also to the refresher courses arranged by the society, to be held during the next few months at the Regent Street Polytechnic. While the fee for each of the three series of lectures was £1 1s., the courses would be available to unemployed studio technicians, free of charge to members of the society, and at half cost to any other *bona fide* unemployed technician.

The details are as follow:—

Processing and Sensitometry: Photographic theory—chemistry of processing—fine-grain development—principles of sensitometry—laboratory practice.

Lecturers include Messrs. A. Pereira, F.R.P.S., J. D. Wratten, and Malcolm Hoare.

Commencing January 20.

Kinema Mechanics: A course of lectures by Mr. A. S. Newman, F.R.P.S., on the mechanical principles and design of kinema equipment.

Commencing in April.

Studio Lighting and Camera Work: Pictorial lighting and photography—modern lighting units—process and special effects work—the operative cameraman.

Lecturers include Messrs. John New, Bryan Langley, and other cameramen.

£400 FROM BIRMINGHAM S.O. FOR C.T.B.F.

Allocation from £15,150 Tax

THE quarterly meeting of the Birmingham magistrates on Friday last approved of the distribution to 37 charitable organisations from the Sunday Kinema Fund of £15,150 against £14,727 a year ago. Of this sum £10,000 will be distributed among the city's hospitals, while the Birmingham and Midland Cinematograph Trade Benevolent Fund will receive £400 against £350 the previous year.

In moving the adoption of the Public Entertainments Committee's annual report, Sir James Curtis (chairman of committee) referred to the Advisory Committee appointed by the Home Office on matters connected with the administration of the Kinematograph Act, 1909. Following the deliberations of that committee he hoped that the Home Office would be able to prescribe regulations dealing with the conditions under which non-flam. films should be publicly exhibited.

He was convinced that the Public Entertainments Committee had resulted in successful co-operation between the local authority and the Justices, the result being that confusion which might otherwise have arisen had been avoided in the control of the places of public entertainment in the city.

The report was approved, and Ald. H. E. Goodby was elected a member of the committee in succession to A. H. Stephenson, who resigned on medical advice.

Midland C.T.B.F. Boxes Due on Jan. 14

W. L. Grice, hon. treasurer of the Birmingham and Midland Trade Benevolent Fund, asks the KINE to remind managers of kinemas in Birmingham and the surrounding districts that all collection boxes for the fund should be returned to him not later than January 14, in order that he may complete the list for the brochure to be issued in connection with the forthcoming annual meeting of the fund.

He acknowledges with thanks a cheque for £21 as a result of the recent Leicester annual kinema ball.

The preliminary accounts of the Birmingham kinema banquet and ball indicate that a sum of approximately £100 will be available for the fund.

Preliminary arrangements are being made for this year's annual staff dance, while the question of holding a midnight matinée on behalf of the fund is also under consideration.

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DRINKS IN KINEMA CAFE

G.-B. Application

Notice of intention to apply to the London County Council for a modification of the licence granted in respect of the Hammersmith Gaumont Palace has been given to that authority and published in the local Press.

E. W. P. Peall, as the licensee, states that it is intended to seek a waiver or modification of the special condition, "No intoxicating drinks shall be sold or consumed on the premises."

The proposal is to obtain permission to allow the management of the kinema to send out for intoxicating liquor for customers to consume with meals in the café.

ON THE S.O. FRONT

WORTHING ASKS FOR AUDITED ACCOUNTS

Proposal for Demands which Brighton Rejected

FOLLOWING the recent proposal by the Brighton Corporation Entertainment Act Committee that kinemas should be required to return audited accounts of their Sunday takings comes the announcement that Worthing are proposing a similar inquiry. The Licensing Committee in accordance with the instruction of the Worthing Council, have decided that kinema proprietors be required to furnish the committee with an audited copy of their accounts for the last three financial years, together with detailed audited statements of the gross receipts, in respect of Sunday opening for each of those years.

It will be remembered that when the Brighton proposal came before the December meeting of the Councillors, it met with a hostile reception, and terms of opening were granted as previously.

Spalding Campaign Fades Out

NO SECONDER FOR COUNCIL RESOLUTION

A CAMPAIGN for Sunday kinema opening which has been in progress at Spalding (Lincs) for the past month has come to an abrupt and surprising end.

When H. E. Shotliff submitted a motion at last week's meeting of the urban council "that the Sunday Entertainments Act, 1932, be applied to the urban district of Spalding," he was without a seconder, and the resolution was therefore rejected.

Prior to the meeting every member of the council had been circularised with a lengthy document from the local Free Church Council strongly opposing the proposal.

The document also argued that there was no manifest desire on the part of the public for this concession.

Spalding (pop. 14,000) has three kinemas—an Odeon and two others run by a private company.

DRESS REGULATIONS FOR SUNDAY PERFORMERS

Morecambe's New Rules

When Morecambe (Lancs) magistrates renewed music-hall and kinema licences they laid down fresh stipulations regarding Sunday shows.

Morecambe has Sunday shows and Sunday kinemas, and there have been complaints that some of the entertainments presented were not suitable for Sundays.

The new rules exclude anything in the nature of variety or vaudeville, prohibit all broadly humorous dance music, and insist that only evening dress, regimentals, or band-mess dress uniform shall be worn by Sunday entertainers.

One regulation states "All performances must be of a high order and suitable for the Sabbath and must be of a concert type and opposed to that of a music-hall." The magistrates intimate that in certain cases they may require a programme of intended performances to be submitted to them before the show.

DOVER S.O. YIELD

At a meeting of the Dover Town Council on January 3 the sum of £74 11s., contributions received in respect of the Sunday opening of kinemas, was allocated to local charities.

DEAL WANTS ACCOUNTS

Deal Town Council have decided that in future all applicants for grants from the Sunday Kinemas Fund shall be required to produce balance-sheets and statements of their financial position.

Robert Page, Rita Hayworth and Bruce Cabot, in a scene from HOMICIDE BUREAU (Columbia) reviewed in this issue

NEW RESTRICTIONS IN HUNGARY

Anti-Jewish Methods

A Theatre and a Press Chamber, the first sub-divided into stage and film sections, have been instituted by the Hungarian Government.

Membership of one of the two sections of the Theatre Chamber is compulsory on the part of the owners of, managers, artistes and technicians, and all other employees of enterprises of the theatre or film Industry. Exceptions regarding actors and actresses can be granted by the Minister for Education.

In both Chambers membership is limited to Hungarian citizens and participation of Jews is restricted to 20 per cent. However, unlike the German pattern, discrimination is to be effected only against Jews by creed and not by race.

The Press Chamber has already banned 90 publications, among them four film papers, *Magyar Filmkurir*, *Filmkulture*, *Filujsag* and *Mozi Ujsag*, and the Stage and Film Sections of the Theatre Chamber are said to prepare lists of the firms and persons to be admitted. As far as the film Industry is concerned there will hardly be any eliminations in the exhibition end, but considerable unrest is felt among members of the production and distribution lines.

"H" Grading For Gangster Films

GILLINGHAM PROPOSAL

The suggestion that a clause stipulating that gangster films should be classified as "horrific" be inserted in the Council's kinematograph licence was made by Coun. H. A. Tye when Gillingham (Kent) Council were considering recommended amendments to the licence.

"It might bring a curtailment of the gangster element, which leads young people to imitate them in our streets," he said.

The Mayor (Coun. L. J. Newnham) said the Town Clerk advised him that if the films were of the element Coun. Tye had mentioned they would be marked as "horrific."

The Council adopted a recommendation that children under 16 years of age, should not in any circumstances be permitted to see films marked "H" or "horrific."

It was unfortunate, said the Mayor, that when children had been kept out from films by the kinema officers, parents took them in.

MARKETS STRONG ON G.-B. MERGER TALK

City's View of Tangled Position

BY OUR CITY EDITOR

BRISK dealings in kinema shares in the industrial section has been the outstanding feature of the Stock Exchange this week with Gaumont Preferences and the "A" Ordinary both being marked up. Odeon Ordinary were also an active and strong market.

This activity followed the official announcement that fresh negotiations had been opened—in fact, had been going on for some time past, as announced in the KINE. last October—for the control of the Gaumont-British Picture Corporation by Oscar Deutsch through the purchase of the voting holdings of the Ostrer interests in the Metropolis and Bradford Trust.

Beyond the announcement that talks on the proposed merger will continue there is no definite indication as to the form the deal will take. No financial or general details will be known until the end of March or early in April. In the intervening period it is safe to suggest that the whole complicated structure of the Gaumont-British financial system and present tangled position of the company's finances will be explored. It may be recalled that no dividend has been paid on the Ordinary capital since 1935.

The first actual reaction to the news of the proposed new bid for Gaumont control was a move by the Gaumont-British Shareholders' Committee. In an official communication the committee states that "it is amazed at the news of the proposed offer." Following a meeting of the committee it was resolved that as the offer of share control by a third party did not affect the application for the appointment of an Inspector under Section 135 of the Companies Act, the committee should inform the Board of Trade that the appointment of an Inspector was still desired.

Odeon Finance of New Halls

The announcement of the Deutsch bid for the Ostrer holdings was preceded by a statement by Philip Hall and Partners, Ltd., that Odeon Theatres, Ltd., had arranged to purchase from Odeon Cinema Holdings, Ltd., a further 82 theatres, of which 66 are at present operated by Odeon Theatres under management agreements.

The amount involved is £4,000,000, and it should be made clear that this is a separate transaction, entirely divorced from the intended Gaumont deal.

It is merely a case of a holding company arranging finance for the purchase of further operative assets for the parent and operating company.

City's Welcome

If the deal between the Odeon interests and Gaumont-British matures and is ratified it will meet with the general approval of the City inasmuch as it is considered that Odeon would be more firmly cemented, operating and administrative economies effected, competitive building eliminated, and a *reduction of film hire made possible*—all elements in favour of the shareholders.

On the other hand, it may be anticipated that the deal will be viewed with disfavour by the American producers and renting companies inasmuch as it would place a strong bargaining weapon in the hands of one huge circuit for lower film hire with a consequent loss of revenue available for more costly productions. Independent exhibitors would also fear that renters would attempt to recover losses on lower rentals to this big circuit by increasing hire to them.

Companies' Capitals

At this juncture it is worth recalling the exact financial structure of the two companies involved in the conversations.

The issued share capitals and outstanding Debentures of the two companies are as follows:—

ODEON THEATRES

£1,563,151 in 6 per cent. Cumulative Preference of £1.

£874,991 in 5s. Ordinary.

£1,800,000 of 5 per cent. Debenture stock.

A dividend of 10 per cent. was paid for the year to June 25, 1938.

GAUMONT-BRITISH PICTURE CORP.

£3,250,000 in 5½ per cent. Cumulative Preference of £1.

£2,500,000 in 10s. Ordinary.

£500,000 in 5s. "A" Ordinary.

£4,865,550 of 4½ per cent. Debenture stock.

Control of Gaumont

Gaumont-British is controlled by the Metropolis and Bradford Trust Co., which holds 2,915,000 Ordinary 10s. shares, and the 5,100 voting shares in the Trust are held by Isidore Ostrer. In October, 1936, Associated British Picture Corporation (whose chairman is John Maxwell) acquired 250,000 non-voting shares in Metropolis and Bradford Trust and the right to have transferred to it at a later date the 5,100 voting shares held by Mr. Ostrer.

This right had not been exercised, and it is understood that Twentieth Century-Fox Film, whose president is Joseph Schenck, contests its validity.

Two clauses in the Gaumont-British Company's Articles of Association provide that voting power should belong only to the 10,000 shares of the Metropolis and Bradford Trust, and that control of the group was not to go outside Britain.

Undoubtedly these two clauses prevented the Gaumont-British from becoming American. First, the Twentieth Century-Fox group itself, and later Joseph Schenck himself, tried to get control of this concern through the 5,100 shares held by the Ostrers.

It may be wondered whether the Deutsch group will be any more successful than the others in the past in wresting control from the Ostrers.

The negotiating parties themselves have intimated that they will not be in a position to make a definite offer for some months. It is evident that they realise the manifold difficulties involved.

Allowances for Losses

Allowance will have to be made in assessing Ordinary Share values for the large sums which have been lost in film production and distribution. There will have to be taken into consideration the Associated British Picture Corporation's holding of 250,000 "B" non-voting shares in the Metropolis and Bradford Trust, and, finally, holders of Gaumont shares will have to consider the status of the acquiring interests. The Odeon group did well in their first period, but they have no seasoned profit record behind them.

It has been estimated in some responsible quarters in the City and in the Trade that should the merger materialise, giving Oscar Deutsch control of 600 theatres, more than £200,000 a year would be saved in film rentals.

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SHARE MARKET

Brisker Dealings

For the first time for many weeks there was a distinct revival of interest in the kinema share market during the period under review. Outstanding was the demand for Gaumont and Odeon issues, on the reports of the possibility of an eventual merger.

Gaumont-British ordinary 10s. shares advanced 7½d. to 4s. 7½d., and the 5s. "A" ordinary 3d. to 1s. 9d. The 5½ per cent. first preference were 1s. 3d. up at 12s., and the 4½ per cent. debentures £1 higher at £83.

Odeon 5s. ordinary rose 4½d. to 7s. 4½d., and the 5 per cent. debentures £1 to £87½. General Theatres preference were also in demand, gaining 3d. at 7s. 4½d., while Kinemas appreciated 6d. to 5s. 6d.

Associated British Picture Corporation ordinary were unaffected, but the 6 per cent. preference were 3d. higher at 20s.

A minor feature of interest was the comparatively big advance of 9d. to 3s. 6d. in Capital and Provincial News 5s. shares, on reports of continued progress.

Richard Fiske and Jacqueline Wells in THE LITTLE ADVENTURESS, which Columbia is Trade showing on Tuesday, January 17, at the Phoenix Theatre, at 3 p.m.

FAMOUS PLAYERS' CANADIAN CONTROL

Expiration of Voting Trust Agreement

CONTROL of Famous Players Canadian Corp. may be involved in the forthcoming expiration of the voting trust agreement under which 189,000 common shares of the company have been deposited since March, 1929, with president N. L. Nathanson, Adolph Zukor and I. W. Killam, Montreal financier, as trustees. These constitute a majority of the common shares of the company outstanding.

Control of the Canadian theatre circuit of well over 200 houses is now held by Paramount Pictures, Inc., New York, successor to Paramount Famous-Lasky and Paramount Public Corp. by whom a stock exchange proposal was made shortly after the voting trust agreement became effective, this offer being accepted by the shareholders.

The voting trust certificates will disappear on expiration of the 10-year period and will be replaced by common shares having full voting powers for the holders. Prior to the creation of the voting trust agreement, a majority of the common shares were purchased by Canadian brokers from the United States' interests and the shares were sold to the Canadian public under the agreement. Canadian control of the company existed only a short time, however, because of the exchange of shares with Paramount.

The present market situation is that Paramount stock is selling around 12, while the original Famous Players common is quoted at 30 on the Toronto Stock Exchange, while the voting trust certificates are quoted in Toronto at 18.

IN THE COURTS

Films Shown Without Licence

DORKING EXHIBITOR FINED £10

FOR exhibiting registered films at the Pavilion Cinema, Dorking, without a licence, Pinkus Segalov was fined £10 and £3 costs at Dorking last week.

Summoned by the Board of Trade, who were represented by W. S. Bourne, it was stated that the defendant had been licensed exhibitor at the Pavilion, Dorking, for eight years, and had held the licence up to September 30, 1938. Segalov did not answer letters from the Board of Trade reminding him that his licence would expire at the end of that month.

On November 8 P.C. Hibberd visited the kinema as an ordinary patron, and saw two registered films, "Double or Quits," and "Gold is Where You Find It."

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STAR IN HIGH COURT ACTION

Elizabeth Allan's Claim

Two actions by film actresses are in the High Court list for the Hilary Term, which began on Wednesday.

One is brought by Elizabeth Allan, the British stage and film star, claiming damages against Metro-Goldwyn-Mayer British Studios, Ltd., and is down for hearing before a special jury.

She alleges breach of contract, loss of publicity and damage to her professional reputation. The film company denies the allegations.

The case arises out of the production of "The Citadel." It is expected to last two days.

An appeal by Sheila Naismith, the young film actress who lost an action against London Film Productions, Ltd., last July, will be heard during the term.

Miss Naismith, who is a sister of Paddie Naismith, the racing motorist, was burned when her clothing caught fire during the filming of a scene in "The Shape of Things to Come" at Denham. She claimed damages, but a special King's Bench jury returned a verdict for the film company.

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MANAGER BOUND OVER

Theft Charge at Warrington

"This is the first time I have been in a place like this, and I can safely say it will be the last," said Lawrence Oliver, manager of the Century Cinema, Widnes (Lancs), when, together with Frank Crabtree, of Park Road, Widnes, he was charged at Warrington with stealing three gallons of petrol, value 4s. 3d., from an unattended motor lorry at Great Sankey, near Warrington.

Oliver was bound over for 12 months under the Probation of Offenders' Act, and Crabtree was sent to prison for three months, with hard labour.

Former Exhibitor's Bankruptcy Discharged

How a young man, who left the Army in 1922 with a certain amount of money, was persuaded to enter into leases for five small kinemas in Newport and the mining valleys, and after operating them for nine months failed with total liabilities of £658, was told at Cardiff County Court, by E. C. Dolman, solicitor, when he applied for the discharge in bankruptcy of William Arthur Phillips, Bridge Street, Cardiff.

Practically the whole of the £658 liabilities were due for film hire, but many of the films had never been shown, and only a contractual obligation had been incurred.

The application was granted by Judge L. C. Thomas, but he suspended the discharge for one month.

Royalty, Broadstairs, Under New Control

FREDK. B. SALT TAKES OVER

Sax Cinemas, Ltd., of whom Frederick B. Salt is managing director, have now taken over the Royalty at Broadstairs. The Royalty is a modern kinema seating about 900, and Mr. Salt intends to be personally responsible for its management.

After disposing of his interests in the Oakham and other kinemas, Mr. Salt spent the greater part of last summer touring in Germany and Russia, and cruising round the Baltic, and his many friends will welcome him back again in Trade circles.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord. ..	32/-	32/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	12/4½XD.	12/4½XD.	—
" 6% Pref.	19/9	20/-	+ -/3
" 5% Debs.	£99	£98¾	— 5/-
A.P.P.H. Ord.	14/-	14/-	—
Assoc. Talk. Pic. Ord. 5/- ..	-/3	-/3	—
Baird Tele. 20% Pref. Ord. 2/6	-/6¾	-/6¾	—
" Defd. Ord. 2/6 ..	-/10½	-/10½	—
Brit. & Dom. Films £1 ..	1/6	1/6	—
Brit. Lion Pref. Ord. ..	3/1½	3/1½	—
Capital & Prov. News. 5/- ..	2/9	3/6	+ -/9
Gains. Pic. Ord. 10/- ..	2/3	2/3	—
Gaumont British Ord. 10/- ..	4/-	4/7½	+ -/7½
" "A" Ord.	1/6	1/9	+ -/3
" 5½% 1st Pref.	10/9	12/-	+ 1/3
" 4½% New Debs. ..	£82	£83	+ £1
General The. Pref.	8/1½	8/4½	+ -/3
" 6½% 1st Mort. Deb. ..	£83¼	£83¼	—
Kinemas	5/-	5/6	+ -/6
London Pavilion £1 Ord. ..	11/3	11/3	—
" 6% £1 Pref.	17/6	17/6	—
London & District	-/6	-/6	—
Mde. Tussaud New 1/- Def. ..	2/-	2/-	—
" £1 Prefd. Ord. ..	17/3	17/-	— -/3
Moss Empires £1 Ord. ..	22/3	22/3	—
" £1 Cum. Pref.	17/1½	17/1½	—
Odeon 5/- Ord.	7/-	7/4½	+ -/4½
" 5% Debs.	£86½	£87½	+ £1
P.C.T. Ord. 10/-	23/3	23/3	—
" 7½% Ptg. Pref. Ord. ..	19/7½	19/6	— -/1½
" Cum. "A" Pref. £1 ..	23/-	23/-	—
" Cum. "B" Pref. £1 ..	21/-	21/-	—
" Const. 7% Pref. ..	21/9	21/9	—
Scophony 5/- Ord.	3/-	3/-	—
Sound City (Films) 5/- Ord. ..	1/3	1/3	—
" 6% Pref.	6/3	6/3	—
Stoll Th. Corp.	2/3	2/1½	— -/1½
Twentieth Cent. 5/- Ord. ..	-/6	-/6	—
" 6% Pref.	1/6	1/6	—
Union Cinemas Ord. ..	-/6	-/7½	+ -/1½
" 1st Pref.	4/-	4/-	—
" 2nd Pref.	1/3	1/3	—
Union Cine. Sub. Props. 6% Pref.	13/-	13/-	—
" 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated.

More Capital for Kinema Flotation

NEW COMPANIES REGISTERED

Coronel Renting and Production Co., Ltd.—Registered December 31. Capital, £5,000 in 1,000 8 per cent. cumulative preference and 3,995 ordinary shares of £1 each and 100 founders' shares of 1s. each. Film producers, renters, etc. Sidney A. Coronel, 140, Piccadilly, W.1, film renter, is permanent governing director and chairman. Solicitors: J. N. Nabarro & Sons, 221, Piccadilly, W.1.

Rex Pictures (Leicester), Ltd. — Registered January 7. Capital, £8,000 in £1 shares (7,000 5 per cent. non-cumulative redeemable preference and 1,000 ordinary). Kinema proprietors, etc. The directors are: Geo. H. Scarborough, Cecil D. Frost, and Charles E. West, Leicester. Qualification: 100 shares. Solicitors: Whetstone & Frost, Leicester.

Park Kinema (Leicester), Ltd. — Registered December 31. Capital, £4,000 in 4,000 shares of £1 each (3,600 5 per cent. non-cumulative redeemable preference and 400 ordinary) Kinema proprietors, etc. The directors are: George H. Scarborough, Leicester, and Cecil D. Frost, Leicester, solicitor. Solicitors: Whetstone and Frost, Leicester.

Forum Cinema (Sheffield), Ltd. — Registered January 2. Capital, £18,000 in 18,000 shares of £1 each. Kinema proprietors, etc. The directors are: Michael J. Gleeson (permanent director and chairman), Sheffield, Miss Winifred M. Gleeson, Mrs. Kathleen S. Cleary, and Michael J. Cleary. Qualification: £250 shares.

Luxor Cinema (Birmingham), Ltd.—Registered January 6. Capital, £10,000 in 9,500 6 per cent. cumulative preference shares of £1 each and 10,000 ordinary shares of 1s. each. Kinema proprietors, etc. The directors are: Albert W. Rogers (governing director), Sutton Coldfield; John H. Rogers, Sutton Coldfield. Qualification of governing director: 100 ordinary shares. Registered office: Victoria Playhouse, Victoria Road, Aston, Birmingham, 6.

Strathbole Cinemas, Ltd.—Registered in Edinburgh January 3. Capital, £3,000 in £1 shares. Kinema proprietors, etc. The directors are: Wm. Stewart, 21, Barn Street, Strathaven, Lanarkshire, kinema manager; Christopher Fleming, Strathaven, Lanarkshire, wright and contractor. Qualification: 100 shares.

Varley Sound Film System, Ltd.—Registered January 7. Capital, £6,000 in 5,000 7 per cent. cumulative preference shares of £1 and 20,000 ordinary shares of 1s. each. Manufacturers and suppliers of kinema equipment. The directors are: Charles Oliver, 3, Shepherds Green, Chislehurst, electrical engineer (chairman of Oliver Pell Control, Ltd.); Sydney E. Smith, O.B.E., F.S.A.A., "Elm Trees," Thorpe Esplanade, Thorpe Bay (director of Oliver Pell Control, Ltd.); and Martin Harper, 30, Hertford Road, Hoddesdon, research engineer. Qualification: 200 shares. Remuneration: £100 each per annum (chairman £200). Registered office: 4, Broad Street Place, E.C.2.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Screen Press, Ltd., 93, Wardour Street, W.—E. F. Frew, of 53, New Broad Street, E.C.2, ceased to act as receiver and manager on December 15, 1938.

Reginald West, S.C.A., 6, Broad Street Place, E.C.2, has been appointed to act as receiver of Rock Productions, Ltd., on the death of W. A. Oakes.

PORTSMOUTH ANNUAL MEETING

YOUNG PERSONS ACT CHAOS

Authorities Without Registration Forms

A.R.P. AND FEARS OF STAFF SHORTAGE

PORTSMOUTH Branch are very well satisfied with their officers. There was no call for any change at the annual meeting on January 4, and Councillor H. P. E. Mears, who has been nominated for the office of Vice-President of the C.E.A., was unanimously re-elected Chairman, on the motion of Vernon Baker, seconded by Charles Clarke.

Mr. Clarke was also re-appointed Vice-Chairman, on the proposition of Councillor F. J. Spickernell, seconded by Capt. J. Smithson.

Charles Clarke who was re-appointed Vice-chairman of the Portsmouth Branch

Other officers were elected as follow:—*Treasurer*, J. W. Mills; *trustees*, Coun. Mears, F. B. B. Blake and J. W. Mills; *delegates*, Coun. Spickernell and F. B. B. Blake; *Executive Committee*, J. W. Mills, V. Baker, A. Levison, J. Smithson, W. C. Elliott and F. F. Olding.

On the motion of the CHAIRMAN, seconded by Mr. BLAKE, it was agreed that the local subscription should remain at £1 11s. 6d. for the "A" halls, £1 1s. for the "B" halls, and 10s. 6d. for the "C" halls.

To Invite H.Q.

It was suggested by Coun. F. J. SPICKERNELL that the branch should arrange a dinner and invite leading officers of the C.E.A. The idea was favourably received, and it was decided that this matter should be gone into at the March meeting with a view to some function being arranged during that month.

Young Persons

Difficulties connected with the employment of the younger members of kinema staffs under the Young Persons' Employment Act, 1938, which came into force on January 1, were discussed at some length.

The CHAIRMAN said that it was the duty of the authorities to supply the necessary registration forms on request, but they did not appear to have them.

It was also explained that if employees under 18 were registered under the Shops Act they could be retained if necessary up to the closing time of the theatres, provided that they did not start work before noon, but under the new Act, if that option was not exercised, they would have to be away from the theatre for eleven consecutive hours, commencing not later than 10 p.m.

The CHAIRMAN advised those who wished to register their staffs under the Shops Act to do so at once, otherwise they would be deemed to come under the Young Persons Act.

Public Spirit Shackled

C. PHILLIPS also raised the question as to the position of members of kinema staffs who wished to take up A.R.P. work. There was a tremendous push in this direction, but he did not see how they could release any of their staff unless there was some relaxation of the regulations in regard to the number of attendants required to be on duty in the kinemas.

Mr. BLAKE also emphasised that if members of their staffs enrolled under the A.R.P. scheme were called out in case of an emergency, leaving the kinemas without their proper number of attendants, they would be placed in a very awkward position.

The CHAIRMAN remarked that in time of crisis the attendants would be required in the kinemas, and Mr. GLENISTER added that that was the idea of having them trained.

It was suggested that the authorities could arrange for the training of kinema staffs to take place at times which would not interfere with their ordinary duties, and it was left to individual members to act as they thought best in regard to the matter.

Limiting the "Paper"

The restriction of free passes to reasonable proportions was urged in another discussion initiated by W. C. ELLIOTT, who said they heard from various sources that some halls seemed to be giving a very liberal supply of free tickets for displaying posters. He suggested that if they got together on the matter they might be able to adopt some sort of standard.

P. REED said he thought the issue of free passes was standardised, the general practice being to give two seats in the afternoon and one in the evening.

The CHAIRMAN said that the prices of admission and free passes was a domestic matter, but where there was any excessive issue of free passes he thought the branch might make representations to the theatres concerned in a friendly way.

COUN. MEARS added that the issue of free passes grew to very great proportions at Bournemouth, but agreement had now been reached there, and free passes were no longer given to hotels and boarding houses. A very attractive guide card, however, had been supplied, setting forth what was on at the various kinemas each week.

It was suggested that a similar scheme might usefully be adopted for Portsmouth, and further consideration of the matter was deferred in order that the secretary might obtain copies of the card and guide.

Opposition to Eyestrain Regulations

PORTSMOUTH C.E.A.—*Continued*

The Secretary (A. DANIELS) read correspondence from the Hampshire and Isle of Wight branch with reference to a proposal by the Hampshire C.C. to add a clause to the existing kinematograph licences in the county to bring into operation Dr. Balfour Barrow's suggestions in regard to eyestrain. The Hampshire branch felt that the suggested regulations would inflict great hardship upon many of the existing kinemas and sent a deputation to the County Architect, as the result of which it was agreed that the proposed regulations should apply only to new kinemas erected in the county.

Several of the members of the Portsmouth branch have to work under the regulations of the county authorities, and it was decided to send a letter of thanks to the Hampshire branch for the action they had taken in the matter.

Sunday Opening

Notification was received from the Town Clerk of Portsmouth that the Sunday opening contribution had been again fixed at £200, this being the aggregate amount to be paid by the whole of the kinemas of the city, but it was also intimated that the Council had decided not to grant the application of the branch for the performances to commence on Sundays at 5.15 p.m. instead of 5.30 p.m.

Saturday Mornings

E. V. GLENISTER said he noticed that on several occasions applications had been made by individual members for permission to give performances on Saturday mornings, but they had always been refused. He suggested that they might meet with greater success if an application was put forward by the branch.

In other towns the Saturday morning shows were well attended, and the parents were glad that the children had somewhere to go.

It was mentioned, however, that the police authorities did not regard favourably any further extension of opening hours, and as opinion was also divided as to the usefulness of Saturday morning shows the matter was not pursued.

Support for Refugee Fund

The General Secretary (W. R. FULLER) wrote stating that January 14 had been fixed as the date of the combined appeal of the entertainment Industry for Earl Baldwin's Refugee Fund. It was recommended that 10 per cent. of the takings on that day should be devoted to the fund and that collections should also be taken from the public.

The CHAIRMAN recommended members to give their wholehearted support to the appeal.

A. LEVISON seconded, and this was carried.

The Employees

The SECRETARY stated that he had received the draft constitution of the National Joint Appeal Board, representing the C.E.A. and the N.A.T.K.E. One of its most important clauses was that there should be no stoppage of work, either sectionally or nationally, until the cause had been referred to and had been settled by the Board.

Grading of Halls

Arising out of the question of the grading of kinemas, CHARLES CLARKE asked whether it was possible for any individual exhibitor to have his theatre regraded, and the CHAIRMAN replied that upon application any special circumstances would be taken into consideration by the General Council.

Manchester Ballot to Decide Union

DECISION AT FRIDAY'S MEETING

AT the annual general meeting of the Manchester Branch of the C.E.A. to be held at the Victoria Hotel, Manchester, on Friday, January 13, the result will be declared of the ballot as to which trade union should be recognised by the branch.

It may be remembered that at the last quarterly meeting a review was made of relations with trade unions following the expiration of the agreement with the E.T.U. Members were asked whether the branch committee should negotiate with the N.A.T.K.E. for all grades of staff; with the N.A.T.K.E. for all grades, excluding projectionists; or with the N.A.T.K.E. for general staffs, and with the E.T.U. for projectionists.

Servants of the Branch

Presentations will be made at this meeting to Capt. G. Row and T. H. HARTLEY, who for many years served the branch as delegates. The gifts will be "Tokens of esteem and appreciation of the long and faithful years of service cheerfully given to the association." Mr. Hartley was, of course, for several years chairman of the branch.

The other business is of a formal character, involving the election of officers, committee and delegates and to receive the accounts and balance sheet.

KINE. WEEKLY understands that a meeting of the Manchester and District Exhibitors' Committee was held in Manchester on Tuesday, January 10. The business transacted had some relation to that which will be discussed at the branch annual meeting.

It is likely there will be keen competition for the various offices to be filled, particularly the committee and delegateship.

NEW CLAUSE IN BIRKENHEAD LICENCES?

Recommendation Before N. Western C.E.A.

"That the Birkenhead justices be asked to insert a clause in all licences similar to the one endorsed on the Liverpool licences governing the offering of inducements to the public other than entertainment as a means of securing their patronage."

This notice of motion by W. J. McAree, of Birkenhead, will be discussed at Friday's meeting of the North Western branch of the C.E.A., to be held at Liverpool. The annual general meeting will be held the same day.

According to the revenue account of the branch for the year to December 31 last there was a loss on the year's operations of £140. The income by way of subscriptions was £807 and from investments £35.

The principal item of expenditure was accounted for by the expenses of delegates and delegations, a matter of £247. The loss on the annual dinner and ball was £71. Two years income-tax (£109) appear as a debit in the accounts.

BRISTOL NOMINATIONS

January 14 is Last Day

The annual meeting of the Bristol C.E.A. branch will be held at the Chamber of Commerce, Bristol, on Tuesday, January 17. All nominations for officers must be in the hands of the branch secretary, S. W. Savery, by Saturday, January 14, three days before the date of the meeting.

Members nominating any person for office are asked to note that before doing so the consent of the persons whom it intended to nominate must be obtained.

Sheffield Council Storm Over Site Option

SUGGESTIONS OF CORRUPTION AND INTRIGUE

THERE was considerable dissension at the Sheffield City Council meeting last week on the proposed leasing of a site for a new kinema on the Parson Cross Estate, Sheffield, and Ald. C. W. Gascoigne, chairman of the Estates Committee, refuted any suggestions of corruption or intrigue having taken place.

Questions were asked (as reported in the KINE. at the time) regarding the proposed leasing of a site to Benjamin Gregory.

In his statement at last week's meeting Ald. Gascoigne explained that owing to the refusal by the Estates Committee to Mr. Gregory's application to build a kinema on another site he was offered a lease of site B, the Sheffield and District Cinematograph Theatres, Ltd., having decided not to take up a lease. Mr. Gregory's solicitor accepted the offer by forwarding a cheque for £100, equivalent to approximately one year's ground rent for the site.

Ald. Gascoigne said that the extension of the period of the option had been made by the Estates Surveyor in accordance with the usual practice without reference to the Estates Committee. This action was confirmed by the Estates Committee at the first subsequent meeting on November 16. The granting of an option had not appeared on the minutes of the committee, nor received the approval of the council.

Slipshod Procedure

Coun. E. G. Bearcroft protested against the business of the council being done in this slipshod way. If no committee had consented to an option being given and if the council had not given an option then by whose authority had this Mr. Gregory been hawking around this particular option and raising money on it?

It would be an entirely different matter if the transactions concerned a professional company promoter or a person in the kinema Trade rather than an entirely unknown person, who happened to be an employee of the corporation.

That employee, having no experience and no standing in that kind of business, obtained from somebody in the Town Hall an option on a valuable site belonging to the corporation, and by virtue of that was able to hawk it round and raise money for himself and the project on the strength of an option.

If they allowed officials, chairmen or members of committees (he did not care who they were) to go walking about with options in their pockets which did not belong to them, but to the corporation, they would be taking the first steps towards encouraging corruption of some kind or other.

He objected to the corporation allowing any of its officials to barter with its property and its rights in such a haphazard and very unsatisfactory manner.

Undesirable Atmosphere

Responding, Ald. Gascoigne said that until the last meeting there had never been a single whisper from any member of the committee that what had taken place was in any way irregular, undesirable or unsatisfactory. Any suggestion that corruption was creeping in was a long way from the mark. He would be the last person to agree to that kind of atmosphere being created because he thought it undesirable.

A great deal of play had been made of the suggestion of certain officials and certain chairmen carrying options in their pockets and offering them to people who could use them for the purpose of raising money. He did not know what an option was and certainly had not one bulging in his pocket. He would vigorously repudiate any suggestion of corruption, intrigue, or anything underhand.

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LONDON AND H.C. ANNUAL MEETING

Arthur Moss as Chairman

The annual meeting of the London and Home Counties is to be held on January 24 at the Trocadero, when the main item on the agenda will be the election of officers for 1939.

Arthur Moss takes over the chair from Thomas France, but no decision has yet been made as to the nomination of the vice-chairman.

◆

N.S.W. ACT DOES NOT LIMIT BRITISH FILMS

15 per cent. Quota

C. H. Hay, Agent-General to the New South Wales Government in London, points out that the new Quota Bill which, according to the opinion in some quarters, would limit the number of British films allowed to enter New South Wales will have the opposite effect.

Previously, he says, there was no obligation for Australia to take even one British film. The Bill, which is now an Act, gives British producers the statutory right to a 15 per cent. quota, which can be extended indefinitely by private arrangements.

Liverpool F.D. Refugee Committee

Liverpool Film Distributors' Refugee Committee, of which Arthur Sydney (A.B.P.C.) is secretary and L. Blond (G.F.D.) chairman, have changed the date for their first whist drive from January 29 to February 5, at the Greenbank Drive Synagogue Hall, Liverpool.

The whole of the proceeds will go to the fund, the expenses being borne by the committee. Subscriptions to the fund for the next three years now total over £1,000.

NAMES in the NEWS

ROY G. MASON (top) who is being transferred by G.-B. from the management of the Regent, Sheffield, to the Gaumont, Peckham.

Right: H. G. CHAMBERLAIN, assistant manager at the Regent, Sheffield, has been promoted to manager of the Corona, Manchester

Roy G. Mason, who has been manager of the Regent Cinema, Sheffield, the leading one in the Gaumont-British circuit in the district, for four years, on January 16 will take up managerial duties at the Gaumont Palace, Peckham.

In 1929, following a sojourn in West Africa, Mr. Mason was appointed assistant manager at the Regent. Later, he became manager of the Electric Cinema, Halifax, and then of the Empire, Barnsley, before returning to Sheffield as manager of the Regent.

Mr. Mason is a cousin of Herbert Mason, who has produced several George Arliss pictures.

During his career he has been particularly successful with exploitations of films, and is an expert on displays. In November, 1937, he received the Award of Merit issued by Columbia for his efforts in connection with "Lost Horizon," and he has 16 Gaumont-British showmanship certificates.

The circuit of kinemas controlled by J. B. Milne, of Dundee, has been placed under the supervision of **William Page**, recently manager of the Picture House, Arbroath.

In succession to George Roberts, who has left to take up another position with Jay's Entertainments, Ltd., **William Shields**, who has been at Studios 1 and 2, Oxford Street, London, has been appointed manager of the Gem Theatre, Great Yarmouth. Mr. Shields first started with the Electric Theatres (1908), Ltd., and has since had a wide experience in the provinces as well as at London.

C. Dawson's Varied Career

Manager at the Broadway, Southampton, for the past 12 months, **Cecil Dawson** has been transferred by A.B.C. to carry out duties in a similar capacity at the Savoy, Swindon. During his 12 years' association with the Industry, Mr. Dawson has had a varied career with both kinemas and theatres.

His first post was at His Majesty's, Haymarket, and then with the coming of talkies switched over to the Piccadilly at the time of "The Singing Fool" run, and subsequently at the Carlton for the showing of "Wings."

William Whiteley has been appointed house manager at the Savoy, Llandudno, in succession to W. A. Clarke. Mr. Whiteley has been on the Palladium staff for 14 years.

R. P. Rutherford, general manager of the Queen's circuit of Merseyside theatres and chairman of the North Western branch, is making a satisfactory recovery after his operation for appendicitis. Mr. Rutherford has just completed 22 years with the Queen's Picture House circuit.

Norman Hunt, formerly manager of the Broadway, Eccles, the Capitol, Didsbury, and the Tatton, Gatley, has been appointed manager of the Roxy, Hurst, near Ashton-under-Lyne. Prior to entering the kinema business, he was the organiser of Pop's Concert Party in Egypt, whilst serving with the Royal Artillery.

H. G. Chamberlain, assistant manager of the Regent, Sheffield, took up his duties on Tuesday as manager of the Corona Cinema, West Gorton, Manchester.

Throughout his kinema career Mr. Chamberlain has been connected with Gaumont-British kinemas.

He came to the Regent as assistant manager in 1935 and stayed until September, 1936, when he became assistant manager at the Albert Hall, which was burned down in July, 1937. He then returned to the Regent.

Stage and Screen Day

is Out to Raise

£100,000 Next Saturday

for

Lord Baldwin's

Refugee Fund

Are You Helping?

W. PAGE AS SCOTTISH SUPERVISOR : LONDON MANAGER GOES EAST : F. L. LENNOX—SHEPPARD RETIRES : MR. AND MRS. EMERY ON VACATION : WARNER'S MANCHESTER APPOINTMENT

On Saturday **F. L. Lennox-Sheppard** terminated his appointment as the manager of Monmouth Picture House, owned by Gaumont-British. He has held the post with great success for the past ten years, and his retirement is due to ill-health.

Both he and Mrs. Lennox-Sheppard have joined wholeheartedly in assisting many deserving causes locally, and arrangements are being made for the Mayor (Coun. S. Howard Bowen) to make a presentation to Mr. Lennox-Sheppard on behalf of the townspeople of Monmouth.

GOLD WATCHES FOR MANAGERS

S. Grimshaw's Gift

Before the kinemas comprising the Grimshaw circuit passed over to the control of Regent Enterprises, Ltd., Liverpool, Mr. Stanley Grimshaw presented each of his managers with a gold wristlet watch.

As recorded in last week's KINE., *Philip M. Hanmer, managing director of Regent Enterprises, Ltd., acquired Mr. Grimshaw's interests in Byron Picture Houses, Ltd., and associated companies, involving the transfer of ten kinemas situated in Liverpool, Heswall, Frodsham, Buckley and Wrexham.*

Managerial changes are about to take place at several kinemas in the circuit of Regent Enterprises, Ltd., Liverpool. **Ernest Jones** has resigned the managership of the Burlington, Liverpool, and will be succeeded by **C. H. Williams**, who transfers from the Derby. **Frank Simpson**, manager of the Homer, joins Regent Enterprises to take charge of the Derby. The changes come into operation on Monday, January 16.

Staff's Tribute to Manager

S. E. Pascoe-Williams, manager of the Ritz, Woking, was married recently, and representatives of all sections of the theatre staff gathered in his office the other evening and presented various wedding presents. Among the gifts were presents from the cleaning staff, from the projection room, from members of the theatre staff (usherettes, doorman, etc.), and a personal gift from Gordon Stanley, the organist.

J. P. Grindlay, who gave up the management of the Radion Cinema, Laindon (Essex), to take over a similar position at the Scala, Dartford (Kent), in December, was only in his new job a fortnight when he secured the position of business manager to Nervo and Knox, which he took over recently.

J. F. Emery, J.P., M.P., and **Mrs. Emery** left England last week-end for a brief holiday in Switzerland. Mr. Emery is, of course, the managing director of the Emery Cinema Circuit of Manchester.

An interesting little function took place at the Regal, Camberley, when W. J. May (chairman of directors) presented, on behalf of the staff, a clock to **Mrs. Saddler**, head cashier, who is leaving the theatre.

Mrs. Saddler has been connected with Camberley's kinema world for nine years, three years at the Arcade, and the remaining six have been in the service of County Cinema. Lt

Jack Goldberg, who has just been appointed sales manager of Lipton's Chemical Co., is well known in exhibiting circles, having managed the Picturedrome, Luton, and the Palace, Letchworth, becoming later proprietor of the Tivoli, Hove. He was later associated with the Palace, Harwich.

From his exhibitor experience he is able to set forward the qualities of Lipton product to his prospective customers, his promotion to sales manager being the reward of his efforts during the past year.

G. W. Brocklehurst has joined the Manchester branch of Warners as a traveller. He has been representative for Ben Gibbs, independent film renter, of Manchester, for the last two years, and before that was attached to the Manchester branch of Butchers's Film Service for five years.

C. H. Beale, formerly assistant manager at the Radion Cinema, Laindon (Essex), has now been appointed manager.

The British Legion's Certificate of Merit was awarded to **R. J. Fielding**, manager of the Chingford Odeon, for his Armistice Day tableau and ceremony last November.

J. L. Gillon, who is assistant manager at the Regal, Hammersmith, was formerly at the Regal, Paddington. He is a comparative newcomer to kinema management, having transferred to the entertainment world from journalism. He comes from New Zealand, where he was closely connected with kinema publicity in the newspapers with which he was associated.

Associated British Cinemas have appointed **Don Mackrell** as manager of the Hippodrome, Ipswich. Mr. Mackrell has held several similar appointments with the Associated British at Bradford, Huddersfield, Carlisle and Keighley.

D. O'Connor Joins S.M. Cinemas

D. O'Connor has relinquished the house managership of the Capitol, Edge Hill, Liverpool, to join S. M. Super Cinemas, Ltd., as manager of the Grosvenor, Stanley Road, Liverpool. Mr. O'Connor, who had been at the Capitol since August last, took over his new duties recently. The general manager of the Capitol is W. J. Speakman.

B. W. Garrett, manager of the Embassy (Odeon) Cinema, Gillingham (Kent), since it opened two years ago, has been appointed manager of the Odeon, Faversham. He is succeeded by John Longbottom, who has been at Bury St. Edmunds Odeon for the past 18 months. His efforts there on behalf of charities raised more than £200. He was previously at the Odeon, Wimbledon.

RIGHTING A WRONG

A slight error crept into the report of a presentation to A. C. Swift, joint assistant general manager of Odeon Theatres, in last week's KINE. Subscribed to by managers in the Midland, Northern and Scottish areas, the gift was not presented at a formal gathering by E. Pike, but instead placed on Mr. Swift's desk by his private secretary, P. W. Campbell, of the Odeon, Sutton Coldfield, and his committee decided this latter course would meet with the approval of all concerned.

Death of Prominent Indian Showman

A. DE BOIS SHROSBREE PASSES

The death of A. de Bois Shrosbree, chairman of Humayan Properties, Ltd., Calcutta, on Saturday, January 7, at the age of 58, after a short illness, marks the passing of a leading figure in the Indian film business and a particular friend of British films.

A. de Bois Shrosbree

His association with the Trade began in 1931, when the New Empire, Calcutta, built as a legitimate theatre, went over to films. In 1932, he acquired the product of the leading British producers for distribution throughout India, Burma and Ceylon and since that date has maintained an intimate personal contact with the business.

His many friends in Wardour Street will recall with pleasure his yearly visits to London, each of which brought news of extensions and consolidation of the Humayan interests in India. His leadership resulted in the acquisition of the First Empire Theatre in Calcutta, the building up of an efficient distribution organisation throughout the Dominion, and, as a fitting climax and monument to his brief years in the business, the opening of the Lighthouse Cinema in the last months of 1938, perhaps the finest theatre in the East.

CARTOON CHIEF'S SWISS TOUR

WALT DISNEY'S
SNOW WHITE

Bill Levy, managing director of Walt Disney-Mickey Mouse, Ltd., and Walt Disney's personal representative in England, seen at the Caux Palace Hotel, Switzerland, during an informal meeting with four prominent Swiss film personalities, N. Martin, President of the Exhibitors Association of Switzerland; Oscar Lavansky, prominent exhibitor of Lausanne, and Geneva; A. Palivoda, RKO-Radio manager of Switzerland, and M. Wolfgang of Geneva

Managerial Switch-Rounds on Emery Circuit

G. RAY TRANSFERRED TO BIRKENHEAD

SEVERAL managerial changes have taken place at theatres in the J. F. Emery group of kinemas, controlled from Manchester.

G. Ray, who has been manager of the Princess Cinema, Peterborough, has been appointed to take charge of the Roxy, Birkenhead. His successor at Peterborough is L. Giles, who, for a year or two has been assistant manager at one of the Emery theatres in the Birmingham district.

Newcomer to the Emery staff is **Gordon Clayton**, who has recently come over from America. He has been installed manager of the Empire, Westhoughton.

Eric Lord, who for three years has been engaged in the management of theatres, has been transferred to the head office staff and will fulfil relief duties. This appointment has been necessary following the decision of the company whereby every manager will have a week-night off duty once per fortnight.

"**Gus**" **Risman**, who has been assistant manager at the Scala, Pendleton, under Edgar Flint, for four years, has taken up duties at the Weaste Picturehouse, Weaste, Manchester, in succession to **K. Blair**, who has been moved to the Luxor, Hulme. Mr. Risman has distinguished himself in the sports field and is a Rugby League footballer of international repute.

Leonard Willis, of the Luxor, Hulme, has gone to the Palace, Collyhurst, thus enabling **Walter Lang** to resume his former position as assistant manager at the Market Street Picturehouse, Manchester.

TRADE'S HELP FOR REFUGEES

Large-Scale Publicity Backs Jan. 14 Event

"They never ask in vain" may once again be the slogan of the Trade in its untiring efforts for worthy charitable objects. Lavish and overwhelming have been the response of circuits and independents alike to yet another appeal to its ever-ready generosity—Stage and Screen Day in aid of the Lord Baldwin Fund for Refugees.

No stone is being left unturned by the Trade to make the day—next Saturday, January 14—a resounding and generous success in producing a magnificent contribution from the Entertainment Industry.

As fast as the C.E.A. postcards or other intimations that they are taking part come in from exhibitors, a supply of posters is being despatched, and all the newsreel companies have contributed in their issues this week a trailer making a special appeal in the form of a personal message by the Archbishop of Canterbury.

Arrangements have been made for the supply of collecting-boxes to be delivered by the film transport companies through one of the renters branches in each territory, the K.R.S. having arranged the following area offices: GLASGOW, United Artists Corporation, 240, Clyde Street, Glasgow, C.; LIVERPOOL, Columbia Picture Corporation, Ltd., 14a, Norton Street, Liverpool; MANCHESTER, Warner Bros. Pictures, Ltd., Cromford House, Cromford Court, Manchester, 4; BIRMINGHAM, Metro-Goldwyn-Mayer Pictures, Ltd., 21, Smallbrook Street, Birmingham; CARDIFF, Paramount Film Services, Ltd., 14-18, The Friary, Cardiff; NEWCASTLE, RKO-Radio Pictures, Ltd., 19, Bath Lane, Newcastle; LEEDS, First National Film Distribution, Ltd., 3, Alfred Street, Boar Lane.

Full advice as to the deduction of the agreed 10 per cent. from film hire for the day which is being contributed by the members of the K.R.S., whether on percentage or flat bookings, has been circulated by the C.E.A. head office, together with information as to how the money collected is to be paid into banks on slips made out to the C.E.A., Lord Baldwin Appeal Fund Account, National Provincial Bank, Leicester Square, except in the case of Scotland, where a special committee is making arrangements.

If there are any cases in which an exhibitor has delayed sending in his notification that he is taking part in Stage and Screen Day, he is urged to wire Panton Street. Scottish exhibitors should get in touch immediately with Alec Twaddle, at the offices of John Houston, Gordon Chambers, Mitchell Street, Glasgow.

Fredric
MARCH
Joan
BENNETT

IN

WALTER WANGER'S

Trade Winds

WITH

RALPH BELLAMY · ANN SOTHERN

ROBERT ELLIOTT · SIDNEY BLACKMER · THOMAS MITCHELL

A TAY GARNETT
PRODUCTION

DISTRIBUTED BY
UNITED ARTISTS

PROVINCIAL TRADE SHOWS

BIRMINGHAM	FUTURIST	JANUARY 18	10-30
CARDIFF	ODEON	JANUARY 17	11-0
LEEDS	SCALA	JANUARY 17	10-45
LIVERPOOL	TROCADERO	JANUARY 13	11-0
MANCHESTER	GAUMONT	JANUARY 20	10-45
NEWCASTLE	PARAMOUNT	JANUARY 12	10-45
GLASGOW	LA SCALA	JANUARY 13	10-45

D

BRITISH LION'S GREAT NEW YEAR GROUP

Saga of British India

SYDNEY HOWARD'S NEXT COMEDY

BRITISH LION's first New Year Trade show group of British and American product is announced by S. W. Smith as starting on Tuesday, January 17. This group includes the Phœnix film "What a Man!" starring Sydney Howard; the Republic production, "Storm Over Bengal," starring Patric Knowles, Rochelle Hudson and Richard Cromwell, with an all-British cast in support, and also Republic's law court drama, "I Stand Accused," featuring Robert Cummings and Helen Mack.

British Lion state that the new group outstrips anything previously shown by the company in star and entertainment values; each film having vivid and widely contrasted background, and containing the maximum amount of action, especially "Storm Over Bengal," which is mostly filmed outdoors.

Here is the complete Trade show schedule:—

Tuesday, January 17, "Riders of the Black Hills," Own Theatre, 11 a.m., and "I Stand Accused," Piccadilly, 3 p.m.

Wednesday, January 18, "SOS Coast Guard" (first four episodes), Own Theatre, 11 a.m.

Wednesday, January 18, "Down in Arkansaw," Phœnix, 3 p.m., and "Storm Over Bengal," Cambridge, 8.30 p.m.

Thursday, January 19, "Man From Music Mountain," Own Theatre, 11 a.m.

Friday, January 20, "The Night Hawk," Piccadilly, 3 p.m.

Monday, January 23, "What a Man!" Cambridge, 8.30 p.m.

"What a Man!" provides Sydney Howard with one of the best rôles of his screen career. It is a sympathetic character—a little man in a small provincial town, with a dominating wife, who in order to further her own social ambitions, wants her husband to get on the local town council. Howard, however, who is the local scout master, would much rather take his scouts out into the country than be bothered with council work, but his wife insists, and before very long he finds himself Mayor, floundering amid a welter of misadventures.

There is a pleasant romance running throughout the story, and, as a missing will complicates the plot, Sydney Howard has the opportunity of wearing some effective disguises, and the comedian decides to find it himself, dressing up in some amazing costumes for the purpose (Sydney as a grande dame is one of the best pieces of comedy in the film).

Supporting Sydney Howard are Vera Pearce and Jenny Laird. This Phœnix film was produced by Hugh Perceval. Directed by Edmond Greville from a screen play by Basil Mason.

Saga of the British Army

The story of "Storm Over Bengal," the first major production designed by Republic for the British market, takes place on the North-West frontier of India and introduces Patric Knowles, a young British officer attached to the Intelligence Service of a regiment of Bengal Lancers. Knowles discovers that there is a plot to start a revolution in a small neighbouring state and use it as a base for an attack upon British territory. The death of the aged Maharajah, who is desperately ill, is to be the signal for the revolt. Allison returns to the fort with his news, but the officials decide to make a treaty and send a politician to negotiate with the Maharajah. Meanwhile, Rochelle Hudson, whom Knowles is to marry, accompanied by Richard Cromwell, his younger brother, arrive at the fort. Cromwell is jealous of his brother's success, both with Miss Hudson and in his military career. Eventually trouble breaks out, the English treaty bearers are murdered, and the revolution flares up. Knowles is ordered to fly to the Maharajah to obtain permission for British troops to enter his territory, maintain order and crush the rebels before they can carry out their plans, and is forced to leave his bride-to-be in the care of Richard Cromwell.

The story then develops at a terrific speed to a thrilling climax, in which the English soldiers fight a big battle with the warring hill tribesmen, and with the aid of the R.A.F. escape a well-laid ambush, and emerge victorious.

"Storm Over Bengal" is big-scale outdoor romantic adventure material, striking a patriotic note. Service to the Empire, personal self-sacrifice, individual heroism and gallantry are some of the sentiments which the story expresses. Care has been taken to obtain the correct English atmosphere and an authentic military note. For this purpose Captain E. J. Darmer, late 11th Cavalry Brigade, Indian Army, was engaged as technical director to ensure that the procedure, uniforms and everything else was absolutely correct, and also to see that the highest traditions of the British Army were fully respected.

Sydney Salkow was the director, and a practically all-British supporting cast includes Douglas Dumbrille, Colin Tapley, Gilbert Emery, Douglas Walton, Halliwell Hobbes, John Burton, Clyde Cook, and Claude Allister.

Sincere Law Court Drama

A worthy successor to Republic's fine emotional courtroom drama, "The Trial of Portia Merriman," is promised in "I Stand Accused," which, however, strikes a new and extremely topical note.

"I Stand Accused" is the story of two young law students who set up in business together. One, Robert Cummings, decides to make as much money as quickly as possible, by defending any type of criminal—but the other, Thomas Beck, wants to see the criminal behind bars. Eventually, the two friends break up their partnership. Cummings becomes a wealthy criminal lawyer, while Beck struggles hard with his anti-crime campaign, but lack of evidence, and the wealth of the gangsters, the extent of corruption in the city's public life, makes his task a difficult one. Slowly Cummings realises that he has been dragged within the crime circle, and to make amends eventually provides his friend with sufficient evidence to convict the gangsters, even though he will probably be killed for doing so. The film ends on a triumphant note when the law secures the conviction of the gangsters and criminals.

"I Stand Accused" is remarkable for its sincerity and restrained acting, as well as its topical story and new angle on the gangster theme. The supporting cast comprises Helen Mack, Lyle Talbot, Leona Roberts, Gordon Jones, Robert Paige, Thomas E. Jackson, and Robert Middlemas. John H. Auer directed.

Action Thriller of the Waterfront

"The Night Hawk," featuring Robert Livingston, June Travis, Ben Welden and Robert Armstrong, is a dramatic action thriller laid on the San Francisco waterfront. A remarkable opportunity for exploitation is the fact that one of the main points of interest in the film rests upon whether an "iron lung" can reach a boy in hospital in time to save his life. This is a topical touch in the plot—for the "iron lung" has proved headline news in this country time and time again.

A gangster's young brother is desperately ill and only the arrival of an "iron lung," which is being brought by sea, can save him. Also, on the boat is a special investigator, trying to unravel the mystery of the smuggling into America of shipments of alcohol. The investigator is murdered and the "iron lung" "kidnapped" and held to ransom by rival crooks. A reporter discovers the link between the murder and the stealing of the lung, and solves the crime. Sydney Salkow directed.

Novel "Hillbilly" Film

"Down in Arkansaw" is a hillbilly story about the queer people who live in the hills of America, with music, entertainment and their own quaint customs, all of which have been skilfully blended into a comedy story with music that should provide a welcome change from the usual run of screen subjects.

The story concerns the difficulties which a Government agent (Ralph Byrd) finds when he tries to shift a bunch of hillbillies from their mountain shacks to up-to-date homes which the Government has built for them, so that they can proceed with construction of irrigation works. The hillbillies, superstitious, loyal to their customs, refuse to budge, and even legal action does not help, but eventually the agent, with the aid of June Storey, demonstrates to the mountain folk the wisdom of taking up the Government's offer.

The novelty of the backgrounds, the quaintness of the characters and the different atmosphere about the film, should ensure "Down in Arkansaw" a ready-made public. The Weaver Brothers and Elviry, Guinn Williams and Pinky Tomlin are also in the film, which was directed by Nick Grinde.

Gene Autry Musical

Gene Autry, fresh from winning for the second year the top vote in the English and American Kinema Owners' Poll as the most popular Western star, appears as a good-hearted singing cowboy in "Man From Music Mountain." He saves a bunch of city folk from being swindled in a bogus gold mine flotation. Smiley Burnette, Carol Hughes, Sally Payne and Polly Jenkins and her Plowboys are featured in support of Gene Autry, who has several tuneful new songs. Joe Kane directed.

New Mesquiteers Western

In addition to its many thrills as an action-packed Western, "Riders of the Black Hills," Republic's latest Three Mesquiteers subject, has the additional interest of several big race-track sequences as the plot revolves around the mysterious stealing of a famous racehorse.

The drama of the race-track scenes, allied to the usual points of attraction in a Western, makes "Riders of the Black Hills" an outstanding subject. Bob Livingston, Ray Corrigan and Max Terhune play their

Continued at foot of column 4

Charlie Ruggles and Ona Munson in HIS EXCITING NIGHT, the Universal picture which General Film D.stributors, Ltd., are Trade showing at the Phoenix, on Monday, Jan. 16, at 3 p.m.

Northern Ireland

Conciliation Board and Grading of Kinemas

DEATH OF J. BARRON—WHITE CINEMA CLUB MEETING—"THE YANK," PREMIERE—CIVIC COMPETITION AGAIN

A MEETING of the Northern Ireland Conciliation Board is to be held as soon as possible in order to decide upon the scheme which shall be employed to grade the houses in places with a population of 10,000 and upwards. Although the matter was formally discussed some time ago, no decision was arrived at; meantime, until houses are in receipt of their grading they will continue to pay wages as hitherto. If any increases are due to employees then they will be retrospective from January 2.

Two other matters are receiving attention. The first is the constitution of the Board, and the conditions of labour, etc., which are now being drawn up will be circulated to all concerned as soon as possible. The next task of the Board will be to draw up a scheme for houses in towns of under 10,000 inhabitants.

Trade Pioneer Passes

Deep regret is being expressed at the death of Jimmy Barron, a film pioneer in Northern Ireland and one of the most popular figures in the Industry. He was a director of the Picture House, Royal Avenue, the Imperial, and other kinemas in Belfast.

He had been one of the leading estate agents in the city and for some years a prominent member of the City Council. In his younger days he gained fame as one of the finest Irish international footballers, having been capped upon several occasions.

Deep sympathy is being expressed with Mrs. Barron and her daughters and his brothers, Humphrey, Bob and Fred, and his mother, Mrs. Humphrey Barron. The funeral, although of a private nature, was largely attended, and the White Cinema Club was represented by its president, Harry Wilton.

Hippodrome's Future

Keen interest is being taken in the future of the Hippodrome, Belfast, which at Christmas time, after a lapse of eight years when under the management of A.B.C., went back to pantomime.

It is now controlled by a company, at the head of which is David Forrester, of London and Manchester. It is understood that for some weeks after the panto ends the hall will continue with stage shows and will then resume as a kinema. Later the position will be reviewed and a definite decision taken as to whether the house shall be a kinema or a theatre.

Club Meeting

At the January meeting of the White Cinema Club, Belfast, Harry Wilton, the president in the chair, expressed the Trade's great loss at the death of Jimmy Barron, and moved that a vote of sympathy be sent to the family.

With reference to the arbitrator's award on wages, members pointed out that they had not received their grading. They did not know in which class they were.

It was explained that the award would be retrospective from January 2. There could be no alteration of an arbitrator's findings except upon a point of law. Exhibitors would, when they received their grading, have to pay their employees any increases to which they might be entitled.

Arrangements for the forthcoming annual ball were approved.

A Great Night

Special praise is due to George Lodge, of the Imperial, Belfast, for the manner in which he introduced "A Yank at Oxford" (M-G-M) to Northern Ireland. With characteristic enterprise, Lodge arranged a lavish threefold celebration, that of "The Yank," the silver jubilee year of the house and also of his first year as manager.

There were tie-ups with various firms in the city, a big advertising campaign and the staff were dressed as students. In addition, he had a midnight matinée at double prices of admission for the première of the picture. The Lord Mayor, Sir Crawford M'Cullough, and aldermen and members of the Corporation who attended the première were received by Pat M'Cavanagh, chairman of directors, and George Lodge.

Civic Competition

Despite the fact that it has lost a large amount of money year after year on its entertainment ventures, Belfast Corporation Tramways Committee is to carry on next summer with its Floral Hall at Bellevue, but instead of a stock concert party, it is to have a different party each week, with a guarantee of £70. In addition, there will be a dance band at £30 a week.

At Portrush

Difficulties over Billy James's new house at Portrush are being smoothed out with the Council. J. S. Kennedy, the architect, attended a meeting of the Council and explained the alterations which are being carried out to the ground floor and which did not appear on the original plan.

Mr. Knox, the chairman, said that while they realised that the new kinema would be a valuable addition to the attractions of Portrush, the surveyor had to ask, in accordance with the regulations, for a plan of the alterations.

The Regent

To mark the opening of the Regent, Newtownards, Louis Hyman, on behalf of himself and his fellow directors, has presented a cheque representing one full house's proceeds to the Ards District Hospital. The house will seat nearly 1,000 people and will be managed by Harry Percy.

Date Fixed

Cliff Roberts, on behalf of General Film Distributors, has arranged for the Trade show of "The Mikado" at the Classic, Belfast, for January 17 at 10.45 a.m.

Film Fire

When a reel of film caught fire in the Star Cinema, Omagh, prompt work by the operator, Joseph Henry, and Joseph Gallagher saw the blaze put out in a few minutes.

Patric Knowles and Rochelle Hudson as they star in the Republic film STORM OVER BENGAL, which British Lion will Trade show on Wednesday, January 18

Continued from column 2

usual rôles and are supported by Ann Evers, Roscoe Ates, Maude Eburne, Frank Melton and Johnny Lang Fitzgerald. George Sherman directed.

Twelve-Episode Serial

The first four chapters, "Disaster at Sea," "Barrage of Death," "The Gas Chamber" and "The Fatal Shaft," of Republic's new 12-episode serial, "SOS Coastguard," featuring Ralph Byrd, Bela Lugosi and Maxine Doyle, will be shown.

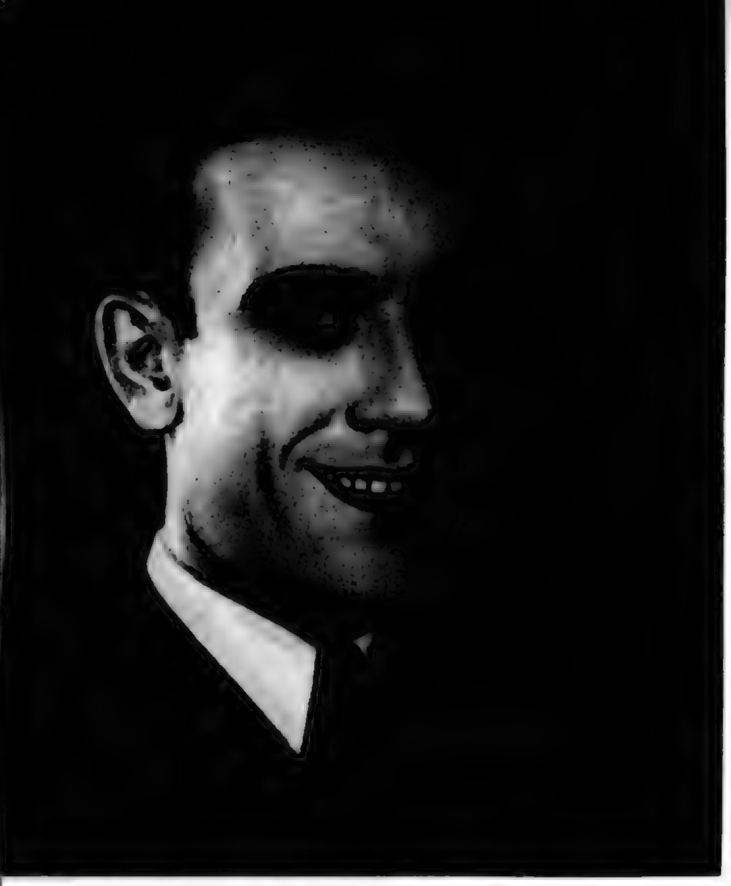
This new Republic serial, which is another indication of the first-class material of this type which the company is handling, is available immediately and is a thrilling story of the U.S. Coast Guard Service. It was directed by William Witney and Alan James.

A Big Double from RKO-Radio

ON the left we have Jack Oakie and Lucille Ball, co-starring in RKO-Radio's "Annabel Takes A Tour." They are shown in a scene from the comedy which tells of the misadventures of a movie star and her ingenious publicity man.

IN a strongly dramatic role based on the romance and heartache experienced by an American girl of less than moderate means, Irene Dunne teams for the first time with Charles Boyer, brilliant Continental favourite, in "Love Affair" (RKO-Radio).

Pathe's Stars of 1939



Above, Tommy Trinder, who appears in the 1939 Pathe Welwyn Comedy Programme.

Above, Marjorie Main, who appears in "The Circus Comes To Town" in the 1939 Monogram Eminent Author Programme.

Above, Anne Nagel will be seen in three pictures for the 1939 Monogram.

Above, Emlyn Williams, who, in "Night Alone," has his first comedy part in the 1939 Pathe Welwyn Programme.

Left, Jackie Cooper is starred in two specials for the 1939 Monogram releases.

Right, Grant Richards, who appears in the 1939 Monogram Eminent Author Programme.

Pathe's Stars of 1939

Above, Dave Willis, who is rapidly rising as a new British screen comedian, appears in the 1939 Pathe Welwyn programme of comedies.

Above, John Carroll, in "he-man" roles, appears in three films in the 1939 Monogram Eminent Author Programme.

Above, Evelyn Knapp who appears in the 1939 Monogram Eminent Author Programme.

Above, Morita, who is featured with Boris Karloff, and also in a musical, part of the 1939 Monogram Eminent Author Programme.

Right, Ralph Morgan, featured in the 1939 Monogram Eminent Author Programme.

Left, Boris Karloff is a detective in a series of thrillers for the 1939 Monogram Eminent Author Programme.

Two from RKO-Radio

THE top picture introduces a new screen family: John Barrymore, noted actor of stage and screen, is shown with Peter Holden and Virginia Weidler, who appear with him in RKO-Radio's "The Great Man Votes," unusual screen fare, showing how a former brilliant scholar is brought back to his previous eminence by the hero-worshipping and scheming of his two children.

THE adjoining illustration depicts Anna Neagle, who again plays Queen Victoria with Anton Walbrook as Prince Albert in a romantic episode from the Imperator Technicolor production, "Sixty Glorious Years," produced and directed by Herbert Wilcox.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Dramatic School (M-G-M)—American.	80 min. (U)	Luise Rainer, Paulette Goddard, Alan Marshal.	Romantic drama of a factory girl's rise to stage fame. Story sketchy, but star's performance impressive and staging good. Feminine appeal obvious.	**Star and title booking for the majority of halls. Nothing to offend youngsters.**
Frontiersman, The (Paramount)—American.	74 min. (U)	Bill Boyd, George Hayes, Russell Hayden.	Spacious Hopalong Cassidy outdoor drama. Vocal embellishment slightly irritating but acting good, thrills big and background superb.	**Very good title and cast booking for Western fans. Juvenile angle cast-iron.**
Girl Downstairs, The (M-G-M)—American.	77 min. (U)	Franciska Gaal, Franchot Tone, Walter Connolly.	Farcical comedy turning on a threadbare Cinderella theme. Acting good in the circumstances, but entertainment definitely thin.	**Star comedy booking for the not too sophisticated. Safe for the family.**
Homicide Bureau (Columbia)—American.	56 min. (A)	Bruce Cabot, Rita Hayworth Norman Willis	Racketeer melodrama containing all the essentials. Story compact, thrills convincing, and characterisation slick.	**First rate support for the masses. Nothing to harm juveniles.**
Queen of the Jungle (Exclusive)—American.	12 two-reel eps. (U)	Reed Howes, Mary Kornman.	Highly ingenuous adventure serial set in Africa. Adequate production qualities.	**Suitable for very unsophisticated and juvenile audiences only.**
Quai des Brumes (Unity)—French.	80 min. (A)	Jean Gatin, Michele Morgan.	Exceedingly well-acted love tragedy dealing with a deserter and an orphan girl. Brilliant production qualities.	**Excellent specialised hall booking. Not for children.**
Thanks for Everything (20th Century-Fox)—American.	72 min. (U)	Adolphe Menjou, Jack Oakie, Binnie Barnes.	Romantic comedy extravaganza. Story ingenious, team-work excellent, and staging first-rate. The fun has popular appeal.	**Very good light booking. Good for the youngsters.**
***They Drive by Night (First National)—British.**	84 min. (A)	Emlyn Williams, Anna Konstam, Ernest Thesiger.	Modern thick-ear melodrama with psychological trimmings. Story first-rate, acting excellent, atmosphere vital and climax hair-raising.	**Excellent popular booking. Hardly suitable for youngsters.**
Trade Winds (United Artists)—American.	93 min. (A)	Fredric March, Joan Bennett, Ann Sothern.	Detective comedy drama of colourful itinerary and fascinating mobility. Story ingenuity backed up by good team and camera work.	**Capital out-of-the-rut light booking for all classes, family included.**

OLD FAVOURITE REMADE

***On the Air (Equity)—British.** .. .. .. 78 min. (U) ... Roy Fox and his Band and All Star cast. Originally reviewed KINE January 25, 1934.

REVIEWS FOR SHOWMEN

They Drive By Night

First National. British (A). Directed by Arthur Woods. Featuring Emlyn Williams, Anna Konstam and Ernest Thesiger. 7,536 *feet. Release date not fixed.*

MODERN thick-ear melodrama with psychological trimmings, the stern, exciting and eventful entertainment of which is based on the unhappy predicament of an ex-convict who finds himself innocently implicated in a dance hostess's murder.

Emlyn Williams, very good as the unhappy hero, and Ernest Thesiger, outstanding as a homicidal maniac, share the acting honours, and in their performances is an arresting blend of rough-stuff and subtlety. Good support, atmosphere and dialogue do the rest. Mass appeal is terrific. Excellent popular booking.

Story.—On the morning that Shorty Matthews is released from prison a man found guilty of murder on circumstantial evidence is hanged. Shorty inquires the whereabouts of Alice, a former dance-hall acquaintance, but when he visits her room he finds her dead, strangled with a silk stocking. Panic-stricken, he runs away, and with circumstances against him he is pursued by the police and ostracised by the underworld.

After many exciting adventures, lorry-jumping brings him in contact with Molly, a friend of the murdered Alice, and she not only believes in him but becomes his Dr. Watson when he turns Sherlock Holmes in his own interests. Eventually the real killer, a sex maniac named Hoover, is run to earth, but Molly's life is placed in jeopardy before the killer is apprehended. The tale ends with wedding bells for the now reformed Shorty and Molly.

Acting.—Emlyn Williams registers decisively as Shorty; he looks and acts the part and is capable of impressive emotional reaction. Ernest Thesiger has an entirely different rôle as Hoover, and he, too, is more than equal to the demands made on his talent. He contributes an exciting touch of the macabre at the climax. Anna Konstam is a natural and sympathetic Molly, and Allan Jeayes heads a more than capable supporting cast.

Production.—There are no flaws here; story, acting and direction are first-rate. The plot has natural, pungent mobility, and this effectively alternates with hair-raising suspense. Although the concluding chapters are the more subtle and sinister, loss of essential virility is never experienced. The picture is a grand thriller vigorously nurtured in best box-office tradition. It deserves success and, what is more, its making of the grade is a foregone conclusion. Detail, dialogue and photography are, incidentally, excellent.

Points of Appeal.—Ingenious, suspenseful and exciting plot, outstanding acting by principal players, resourceful direction, thrilling climax, good title and star values.

Dramatic School

M-G-M. American (U). Directed by Robert Sinclair. Featuring Luise Rainer, Paulette Goddard and Alan Marshal. 7,027 *feet. Released May* 2, 1939.

ROMANTIC drama of title and stellar promise rather than emotional fulfilment, telling of a factory girl's rise to stage fame. The theme is, as the picture's title suggests, full of possibilities, but many of these are, unfortunately, dissipated in a somewhat weak concession to the gallery. The result is simple fiction, somewhat clumsily masqueraded as serious, thought-provoking melodrama.

Incidentally, Luise Rainer gives as impressive a performance as circumstances permit. Furtive feminine appeal is, however, the film's most considerable asset. Star and title booking, especially for Rainer fans.

Story.—Louise, night worker in a factory, has an absorbing ambition to acquire stage fame. She becomes a day pupil at a dramatic school, and to conceal her humble birth, claims the friendship of Andre D'Abbencourt, wealthy aristocratic patron of the theatre, and its leading ladies. Andre learns of Louise's romantic longings through Nana, a disillusioned gold-digging pupil of the school, but refuses to retaliate. He and Louise inevitably fall in love, but his incorrigible philandering soon results in separation.

Further trouble comes Louise's way when Madame Charlot, once an actress, but now, through anno domini, reduced to the rôle of instructress, vents her jealousy on her. Madame Charlot later makes amends by recommending Louise for the part of St. Joan. Louise is, of course, a success, and success prompts her and Nana to bury the hatchet. Meanwhile, Andre attempts a comeback in Louise's affection, but she lets him know she is now wedded to her art.

Acting.—Luise Rainer gives a characteristic portrayal as Louise, but is too handicapped by the novelettish make-up of her rôle and, at times, her own histrionic eccentricities to establish complete conviction. Her performance is, however, good enough in parts to claim distinction. Paulette Goddard also manages to triumph over an indifferent scenario, as Nana, and Alan Marshal is a gallant, if vaccilating Andre. The best supporting players are Henry Stephenson, Gale Sondergaard and Melville Cooper.

Production.—A dramatic school is, it will be observed, the focal point of this romance of the theatre, and the failures and triumphs of the stage-struck provide the main planks of the basic theme. The central idea is all right as far as it goes, but it does not go far enough to satisfy those with sufficient imagination to recognise story possibilities. Had the script stuck to real life instead of pinning its faith to fiction, the entertainment would have been infinitely more interesting and profound.

A trite plot is not, however, the picture's only fault, a phoney Parisian atmosphere is another. The majority of the players speak with different accents, and none is French. True emotional address, too, is lacking. Feminine appeal and possible title and star appeal are, when all is said and done, the film's most promising box-office assets.

Points of Appeal.—Thematic glamour, ambitious technical presentation, intelligent and sympathetic performance by Luise Rainer, strong in names, supporting cast, feminine angle and star and title values.

Quai des Brumes

Unity. French (A). Directed by Marcel Carne. Featuring Jean Gabin and Michèle Morgan. 8,010 *feet. Release date not fixed.*

AN exceedingly good tragedy, sensitively developed, in which a deserter from the French Army falls in love with an orphan girl and so throws away his chances of escape. It is brilliantly set and the acting throughout is on a very high level, as is the characterisation. Generally it has a rather gloomy outlook on life, but it is intensely holding throughout. Sub-titles explain the action, which is in itself pictorially expressive.

Story.—Jean, a deserter from the French Army, goes to Le Havre hoping to catch a boat to foreign parts. He is befriended by an innkeeper and meets a little orphan girl, Nelly, who has run away from her guardian, Zabet, an underworld crook who has designs on her. Jean protects Nelly from a petty crook, Lucien, and prepares to take a boat, but Nelly entreats him to stay with her.

He spends the night in her company, and next morning learns that a murdered man's body has been washed ashore and that he is suspected. Nelly, having grounds for believing that her guardian committed the murder, goes to him. Jean, fearing for her safety, follows, finds her being assaulted, and kills Zabet. He tries to get back to the boat, but is shot by Lucien.

Acting.—Jean Gabin is outstanding as Jean, a really fine and human character study. As Nelly, Michèle Morgan is as beautiful as she is clever. They make an exceptionally good team.

Michel Simon makes Zabet an unforgettably unpleasant villain, and Pierre Brasseur is excellent as the cowardly crook, Lucien.

Production.—The picture opens with Jean cadging a lift from a lorry driver to Le Havre, and follows him to the lonely inn, where he is conducted by a drunken but friendly man. There is nothing obvious in the development; it is all gradually unfolded in a way which grips the attention and holds one in suspense.

The only humour is provided by the drunken man, otherwise the note of tragedy is sounded throughout the picture. Nevertheless, it is extremely human, and its detail touches help to build up the incisive characterisation and add to the sincerity of the atmosphere.

Points of Appeal.—A strong love tragedy finely interpreted by a notable cast.

Trade Winds

United Artists. American (A). Directed by Tay Garnett. Featuring Fredric March, Joan Bennett and Ann Sothern. 8,450 *feet. Release date not fixed.*

HERE we have a detective comedy drama of terrific mobility and diverting inconsistency. Primarily a game of hare and hounds, it starts and ends in San Francisco, visiting in the interim Honolulu, Japan, Shanghai, Indo-China, Singapore, Colombo, Bombay and the Laccadive Islands. The stupendous itinerary is more suited to comedy than drama, but fortunately light-hearted treatment predominates.

The clever stars take control and enter into the crazy spirit of things with infectious gusto. It is in balance, attractive, out-of-the-rut light entertainment of powerful box-office potentialities.

Story.—Kay Kerrigan, an attractive girl, avenges her young sister's suicide, prompted by betrayal, by shooting the culprit, Thomas Bruhm II, wealthy man about town. She flees, and Sam Wye, an ace private detective, with a weakness for women, is engaged to pursue her. Knowing that Sam has difficulty in keeping his mind on his work, the authorities arrange for Blodgett, a slow-witted detective, to accompany him. Later Jean, Sam's alcoholic secretary, joins the party.

There is a reward of $100,000 for Kay's capture, and this adds zest to the chase. After covering half the globe Sam catches up with Kay, only to fall in love with her. Meanwhile, Sam tries to chisel Jean out of her share of the reward, while Jean and the dumb Blodgett have their moments. Finally, Sam is forced to turn Kay in, and she thinks he has made overtures to her only for the cash. However, misconception is removed when Sam proves Kay had been framed by another.

Acting.—Fredric March and Joan Bennett are a spirited and resourceful team as Sam and Kay, but the cleverest performances come from Ralph Bellamy as the blockheaded Blodgett, and Ann Sothern, as the alcoholic Jean; the last two named are revelations. Robert Elliott, Thomas Mitchell and Sidney Blackmer do their stuff in support.

Production.—It takes some little time to get both the measure and trend of the entertainment, for travelogue technique is at first disconcerting, but once romance enters the chase, the story takes humorous and piquant shape. Only at the anti-climax does the film take itself too seriously, but this lapse is too fugitive to harm the happy tenor of the whole.

Taken all round it is a colourful and worldwide itinerary, with riotous laughs and snappy sentiment thrown in. Novelty and star values are equally and abundantly shared. The photography and camera work are clever.

Points of Appeal.—Unusual story, resourceful treatment, attractive cast, smart dialogue, good laughs, piquant sentiment and colourful and ever-changing backgrounds.

The Frontiersman

Paramount. American (U). Directed by Lesley Selander. Featuring Bill Boyd, George Hayes and Russell Hayden. 6,633 *feet. Release date not fixed.*

SPACIOUS Hopalong Cassidy outdoor drama, cast with popular stellar favourites, authentically staged and beautifully photographed. Much essential action is, however, sacrificed in order to introduce the St. Brendan Boys' Choir. Kiddie crooners are all right in their way, but it is possible to have too much of a good thing, and here is an instance.

Still, in spite of its vocal padding, "The Frontiersman" is infinitely better than most. The Hopalong label is, of course, of box-office value. Very good title and cast booking for Western fans.

Story.—Hopalong Cassidy, foreman of the Bar 20 Ranch, believes that trouble at the School House and rustling are linked up in some way. He introduces a new schoolmistress in pretty June Lake, but his selection fails to meet with the approval of Judson Thorpe, the shifty mayor. Thorpe's objection confirms Hopalong's suspicions that he is the secret leader of the rustlers.

Complications arise when June falls for Thorpe, but she is, in the end, disillusioned in no uncertain manner. Thorpe's guilt is proved, and Hopalong, Windy and Lucky, the famous Western trio, see that he gets his just deserts.

Acting.—William Boyd, George Hayes and Russell Hayden are virile, and agreeably versatile as Hopalong, Windy and Lucky, Evelyn Venable is a picturesque June, Charles Hughes is a good villain, and Dickie Jones is refreshingly mischievous in a key juvenile rôle.

Production.—The staging maintains a high standard in natural beauty, the acting is thoroughly convincing, and the photography is flawless. The only snag is, as already stated, the plugging of the boys' choir. Action is not only delayed, it is frequently usurped. Fortunately many of the paths that lead to vocal intermission are entertaining and bright furbelows go some way towards eliminating flat spots. On the whole the film is a good and ingratiating Western.

Points of Appeal.—Wholesome plot, very good characterisation, rousing spectacle, neat comedy, superb scenic background, popular cast and obvious selling angles.

Continued overleaf

REVIEWS—continued from page 21

Homicide Bureau

Columbia. American (A). Directed by C. C. Coleman. Featuring Bruce Cabot, Rita Hayworth, and Norman Willis. **5,212** *feet. Release date not fixed.*

RACKETEER melodrama, taking the form of a vital and virile interpretation of the evergreen police *v.* gangster theme. Robust, accurate characterisation, vivid atmosphere and big thrills are in complete thematic accord from the word go. Mass and industrial appeal are confidently enlisted. First-rate support for the crowd.

Story.—Jim Logan, a police detective, is confident that Chuck Brown, a gangster, is responsible for a recent killing, but official red tape prevents him from extracting a confession. Exasperated, he takes the law into his own hands, only to find himself in danger of suspension.

Not to be done he indulges in a little quiet investigation, and soon discovers that Chuck is connected with the junk-dealers' racket. This, in turn, is a cloak for gun-running, and a man named Briggs turns out to be the head. Fearing arrest, Briggs attempts to kidnap the police chief, but Logan is too smart for him, and in a terrific fight the gangster and his men are apprehended. Jim is rewarded by promotion, and he settles down with Miss Bliss, the department's laboratory chief.

Acting.—Bruce Cabot contributes a hard-hitting portrayal as Jim; Rita Hayworth is attractive and competent as Miss Bliss, and Marc Lawrence and Norman Willis contribute strong portrayals as the principal gangsters concerned.

Production.—Here we have a rattling good racketeer melodrama in miniature. Although it runs only to second feature footage, it leaves nothing out. There are fights in plenty, an agreeable touch of romance, graphic and interesting detail, and a climax supercharged with suspense. Furthermore, the cast is highly competent if not all stars. As we stated in our opening paragraph, mass and industrial appeal are certain.

Points of Appeal.—Strong story, slick direction, first-rate cast, big thrills, fast action, good title, and convenient length.

Thanks For Everything

20th Century-Fox. American (U). Directed by William A. Seiter. Featuring Adolphe Menjou, Jack Oakie and Binnie Barnes. **6,583** *feet. Release date not fixed.*

ROMANTIC comedy extravaganza satirising with breezy inconsequentiality the wild eccentricities of the American radio-advertising business. Now and again the plot gets a little out of hand, but the cast is too experienced to allow the humour seriously to flag. For the most part thematic ingenuity is consolidated by box-office teamwork. Technical presentation is good and the dialogue smart. Very good light booking.

Story.—Henry Smith, a grocer's assistant, wins a radio competition sponsored by J. B. Harcourt, an advertising agent. The prize is for accurately naming favourite brands of proprietary articles, according to the verdict of the man in the street, and Henry's 100 per cent. success gives Harcourt an idea. He decides to cheat Henry out of his award money and place him on his staff in an advisory capacity.

Bates, Harcourt's assistant, and Kay Swift, Harcourt's secretary, who are on the brink of matrimony, co-operate in their employer's scheme. Henry is, of course, kept in the dark. Henry's reactions are passed on to manufacturers, and Harcourt makes a packet, but trouble starts when Henry goes all love-sick for his small-town sweetheart, Madge, and refuses to register when a foreign ambassador wants to test public reaction to war.

A phoney war is started to get Henry going, and wholesale complications ensue, but in the end Henry not only gets his original prize money but an additional $100,000 for his uncanny predictions.

Acting.—Jack Haley plays the simple Henry effectively, and he is ably supported by Adolphe Menjou, Jack Oakie, Binnie Barnes and Arleen Whelan. The job of compère-cum-crooner is left to Tony Martin, and he is more than equal to the amiable responsibility. Support is first-class.

Production.—The first half of the comedy is good, and so is the climax, but the manufactured war scenes, although funny, suggest propaganda; they are somewhat out of harmony with the whole.

Clever team-work, resourceful direction and smart dialogue are, however, more than capable of bridging the provocative digression. Taken all round the film is a jovial, star-studded rag. Appeal is near enough universal.

Points of Appeal.—Bright, ingenious central theme, capital cast, excellent technical presentation, smart dialogue, and title and star values.

The Girl Downstairs

M-G-M. American (U). Directed by Norman Taurog. Featuring Franciska Gaal, Franchot Tone and Walter Connolly. **6,919** *feet. Released May* **29, 1939.**

FARCICAL comedy based on nothing more original than romance between a scullery maid and a wealthy playboy. The cast is rich in talent and the players work hard, but they fail to achieve the impossible; they cannot bring fresh humour to the threadbare theme. The entertainment is diabetic. Star comedy booking for the not too sophisticated.

Story.—Paul Wagner, an irresponsible playboy, believes himself to be in love with Rosalind, daughter of wealthy peppery Mr. Brown. Rosalind, too, thinks she is in love, but Mr. Brown does not approve and instructs his servants to eject Paul on sight. Instructions fail to reach Katerina, scullery maid in the sumptuous Brown mansion, and Paul, after first posing as his own chauffeur, plays up to her to make contact with Rosalind.

Katerina believes Paul's attentions to be sincere, and her incredible innocence inevitably causes him to return her affections. Later Mr. Brown learns of their association and tries to score off Paul through Katerina, but Rosalind—now in love with another—plays the game and makes possible romance between the two.

Acting.—Franciska Gaal tries desperately hard to register as Katerina, and so does Franchot Tone as Paul, but their moments are rare. Walter Connolly, Rita Johnson, Reginald Owen, Franklyn Pangborn, Reginald Gardiner, Robert Coote and Billy Gilbert are other illustrations of wasted talent in support.

Production.—There are a couple of good gags, one in which Billy Gilbert conducts a telephone conversation with Franciska Gaal, and another in which the same two players are concerned with the buying and selling of a broken-down car, but otherwise the humour and sentiment are stereotyped and namby-pamby.

The innocuousness of the plot is further emphasised by an unmistakably phoney Swiss background. The appeal of the comedy is, like its story, mainly "below stairs."

Points of Appeal.—Star values, good title, and family angle.

On the Air

Equity British. British (U). Directed by Herbert Smith. Featuring Roy Fox and his Band, Davy Burnaby, Reginald Purdell, Teddy Brown, Clapham and Dwyer, and a group of other radio favourites. **7,152** *feet. Release date not fixed.*

RE-MAKE of the Radio parade, originally reviewed in the KINE edition of January 25, 1934. A British screen revue, it wears exceedingly well technically. Furthermore, most of the players and acts have retained their popularity. It is a worth-while two-feature programme proposition, one that lends itself easily to exploitation, for the majority of halls.

SERIAL

QUEEN OF THE JUNGLE. American (U). Directed by Robert Hill. Featuring Reed Howes and Mary Kornman. **12** *two-reel episodes. Release date not fixed.*

Four reels of the very ingenuous and rather dated serial were shown. It is reminiscent of the old-time chapter play, and concerns the adventures of a white girl and man in the depth of the African forest. The locale allows for the introduction of all sorts of wild beasts, including lions, which are particularly numerous. Production values are adequate.

The first chapter, "Lost in the Clouds," shows how a small child is carried away by a balloon, and dropped amongst a savage tribe, who make her their queen.

In the next episode, twenty years later, her childhood's friend, David, discovers her, and is almost sacrificed to the tribe's god, but is saved in time by the queen seeing a photograph of herself and her mother.

The natives, who guard a radium mine, and suspect David of trying to exploit it, turn on him and their queen, and once again they escape death by a hairsbreadth—this time lions are turned loose on them.

In the fourth David persuades the queen to go back with him, and they are attacked by apes armed with knives, doing the bidding of some mysterious native.

There is little need for histrionic ability; both Reed Howes and Mary Kornman are adequate, and the natives put over their stuff with enthusiasm.

Points of Appeal.—Naïve thrills and animal shots should appeal to juveniles.

BURNLEY RATING APPEAL

New Empire's Application Deferred

AT the Burnley Quarter Sessions, on Thursday last, an application on behalf of the New Empire (Burnley), Ltd., owners of the New Empire Cinema, for the appointment of an independent person to act as Clerk of the Peace during an appeal against a rating assessment, was heard by the Recorder (Mr. Neville J. Laski, K.C.).

It was contended that C. Waddington, who would act in place of H. Plowman, who is also Clerk to the Assessment Committee, could not be regarded as an independent person, but the Recorder announced that he should require more substantial grounds than those submitted before he could grant the application.

The application was made by Mr. J. W. Stansfield, instructed by Messrs. Percy H. Barker and Co., Manchester, who said it was in connection with an appeal against the decision of the Burnley Assessment Committee, in which he appeared for the appellants, the New Empire (Burnley), Ltd. The Recorder would appreciate that there was nothing personal in the application, but there were certain facts which, in his submission, made it desirable that someone other than Mr. Waddington should be appointed.

After further submissions by Mr. Stansfield, the Recorder said that if he made the application on more substantial grounds at some future date he would be prepared to consider it again.

FORMBY'S SUCCESS "DOWN UNDER"

"It's in the Air"

Ben Henry, general manager of A.B.F.D., has received the following cable from Arthur Gillespie, Sydney manager of Greater Union Theatres of Australia:

"'It's in the Air,' 16,425 admissions one week. Breaks record already of 15,100 persons for Sydney Lyceum, despite intense heat wave. Heartiest congratulations."

Mr. Gillespie's cable seems to indicate that George Formby, recently elected Britain's No. 1 star in a ballot held among exhibitors here, is as popular "down under" as he is in his own country.

"It's in the Air," in its second week, is maintaining the [illegible] standard of business created in the first. Its reception in Sydney gives some indication of the tremendous business "It's in the Air" is certain to do in our own kinemas, it being unanimously accepted by those who have already seen the film that this is [illegible] George Formby's finest film to date.

Lyric, Grimsby, Changes Hands

One of the first kinemas to be opened in Grimsby, the Lyric, Victoria Street, Grimsby, has been taken over by L. Bass, proprietor of the County Cinema, Cartergate, Grimsby.

The Lyric is at present closed, but Mr. Bass informs the KINE that it is to be reopened at the end of January after a new screen and new seating has been installed.

Mary Maguire and Jenny Laird in a scene from BLACK EYES, Associated British Picture, which has resumed shooting at Elstree, after a six weeks hold-up owing to the illness of Miss Maguire

R.E.F.'s ANNUAL SUPPER

Sixty Attend Successful "Hot-Pot"

NEARLY 60 renters, exhibitors and friends attended the annual hot-pot supper and smoker held under the auspices of the "R.E.F.'s, Ltd.," the Liverpool social organisation, at the Royal Court Hotel, Queen Square, Liverpool, on Sunday.

From the commencement of the function, the entertainment was non-stop until "God Save the King" was played at 10 p.m. J. H. Haigh, chairman of the committee, presided during the hot-pot, and made a number of humorous presentations to "Refs," whose conduct during the past year had merited recognition. The recipients were J. Schofield (Savoy, Mold), E. Eustace, J. Goddard (Warners), Fred Weisker (Cinema Publicity Supply Co.), L. Marshall (branch manager, First National), J. Lewis (First National), W. J. McAree (manager, Plaza, Birkenhead), and J. Atkinson.

Harry Goodman (Paramount Film Service), assisted by R. Dickson (A.B.F.D.), were in charge of the entertainment. There were items by W. Humphreys (manager, Tarleton Billiards Hall), J. Schofield (managing director, Savoy, Mold), E. Jones (Burlington P.H.), E. Towel (manager, Hope Hall Kinema), Cyril Taylor (Warners), and J. H. Haigh.

With fitting ceremony, Mr. Goodman handed the trophy to Mr. Haigh.

The eighth annual dinner and dance of the "R.E.F.'s" will be held at the Bear's Paw Restaurant, Liverpool, on Friday, January 20. Tickets are 7s. 6d. each.

The committee of the "R.E.F.'s" comprises Messrs. J. H. Haigh (chairman), R. E. Ratcliff (Tunnel Road Picturedrome), H. Goodman (Paramount), "Bert" Williams (Derby Cinema), R. Dickson (A.B.F.D.), Cyril Taylor (Warners), and T. P. Nicol.

First National's Next Trade Shows

"HEART OF THE NORTH" IN TECHNICOLOR

THE series of Trade screenings of important subjects by First National is now well in its stride, and following the success of the big Teddington production, "They Drive By Night," D. E. Griffiths lays particular stress on the importance of the brilliant Technicolor action drama, "Heart of the North" dealing with the Royal Canadian Mounted Police, which is being Trade shown this (Thursday) evening at the Cambridge. This is claimed to offer a budget of thrills and exciting episodes which will surely appeal to the most hardened audiences, and the beautiful background of Canada's great lakes add pictorial splendour to the production, which includes Dick Foran, Gloria Dickson, and Patric Knowles are starred.

"Brother Rat" Next

Next on the list is "Brother Rat," to be shown on Tuesday evening at the Cambridge Theatre. Behind this intriguing title comes a comedy full of high spirits and amusing episodes dealing with the life of cadets at the Virginia Military Academy. The name "Brother Rat" refers to the cadets who so describe themselves when graduating. Wayne Morris and Priscilla Lane pursue a romance away from the eagle eye of their superior officers. Their adventures, however, form only part of the hilarious content of the story. Yet another romance is pursued by Eddie Albert and Jane Bryan, and a third by Ronald Regan and Jane Wyman, and the scrapes that their amours lead them into are fraught with excitement as well as hilarity. William Keighley directed.

Bonita Granville, the delightful juvenile starlet, brings a new character to the screen in Nancy Drew, a youngster who persistently gets herself into exciting exploits.

New Screen Detective

The first picture in which she appears is "Nancy Drew—Detective," which will be screened at the Piccadilly on Thursday, January 19, at 3 p.m. The plot dramatically revolves around the mysterious kidnapping of a wealthy spinster, and how Nancy Drew, with the persistence of youth, solves the mystery and exposes the crooks gang. The attractive cast also includes Frankie Thomas, John Litel, James Stephenson, Frank Orth and Dick Purcell. William Clemens directed.

"Blackwell's Island"

Last year First National released one of the most popular productions of the season in "A Slight Case of Murder," and they promise to repeat their success in their forthcoming production, "Blackwell's Island," to be shown at the Cambridge on Tuesday, January 24, at 8.30 p.m. The picture starts out with the usual racketeering angle, which means plenty of excitement, but it turns to a hilarious satire when the chief racketeer is held in the Blackwell's Island prison and carries on his career so that he and his henchmen live like kings and dictate to the warden. Just as "A Slight Case of Murder" satirised gangdom, so "Blackwell's Island" turns the amusing spotlight on the prison themes that have been so popular. John Garfield, of "Four Daughters" fame, plays the newspaper reporter who sticks to his job in exposing the racketeers and gets plenty of trouble for his pains. Stanley Fields as the racketeer is claimed to portray the most entertaining character yet presented on the screen. Other members of the cast are Rosemary Lane, Morgan Conway and Dick Purcell, and William McGann directed.

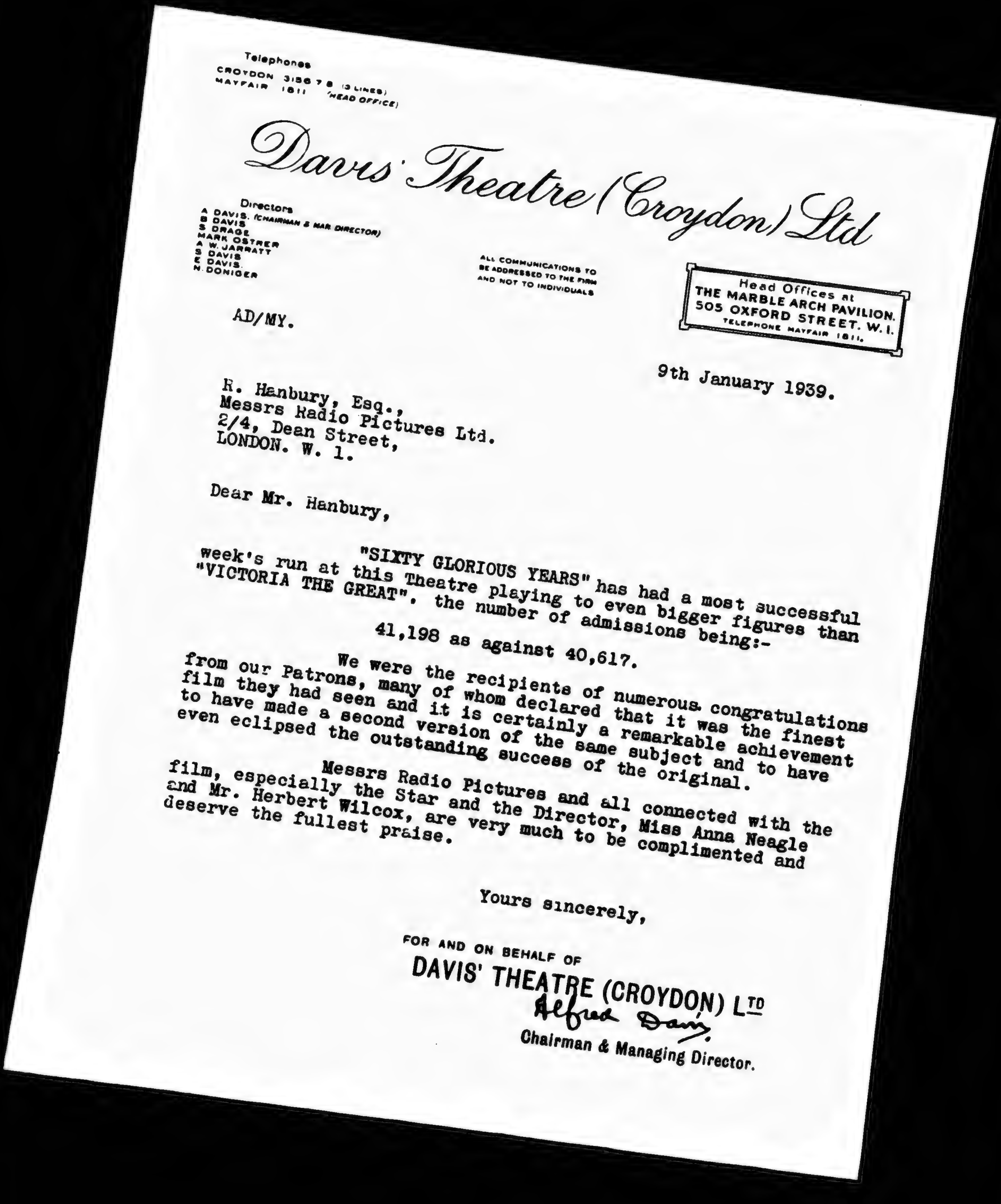
Continued at foot of column 4

Another Torchy Drama

Glenda Farrell once again brings her sparkling personality to bear as the popular reporter Torchy Blane in "Torchy Gets Her Man," for Trade show at the Piccadilly on Thursday, January 26, at 3 p.m. This time she is involved in a sensational race-track scandal, and during the course of her attempts to get a scoop for her paper, proves herself more than a match not only for the perpetrators of the crime, but also for her old rival, Lieutenant Steve McBride, created by Barton MacLane. Once again Tom Kennedy is seen as the dumb but willing Gahagan. William Beaudine directed.

Flynn and Davis Teamed

The season of Trade shows so far set is climaxed by the presentation of one of the biggest offerings in the current line up of Burbank productions. This is "The Sisters," which for the first time brings together as a team Errol Flynn and Bette Davis, and is to be shown at the Cambridge on Tuesday, January 31, at 8.30 p.m.



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9th January 1939.

R. Hanbury, Esq.,
Messrs Radio Pictures Ltd.
2/4, Dean Street,
LONDON. W. 1.

Dear Mr. Hanbury,

"SIXTY GLORIOUS YEARS" has had a most successful week's run at this Theatre playing to even bigger figures than "VICTORIA THE GREAT", the number of admissions being:-

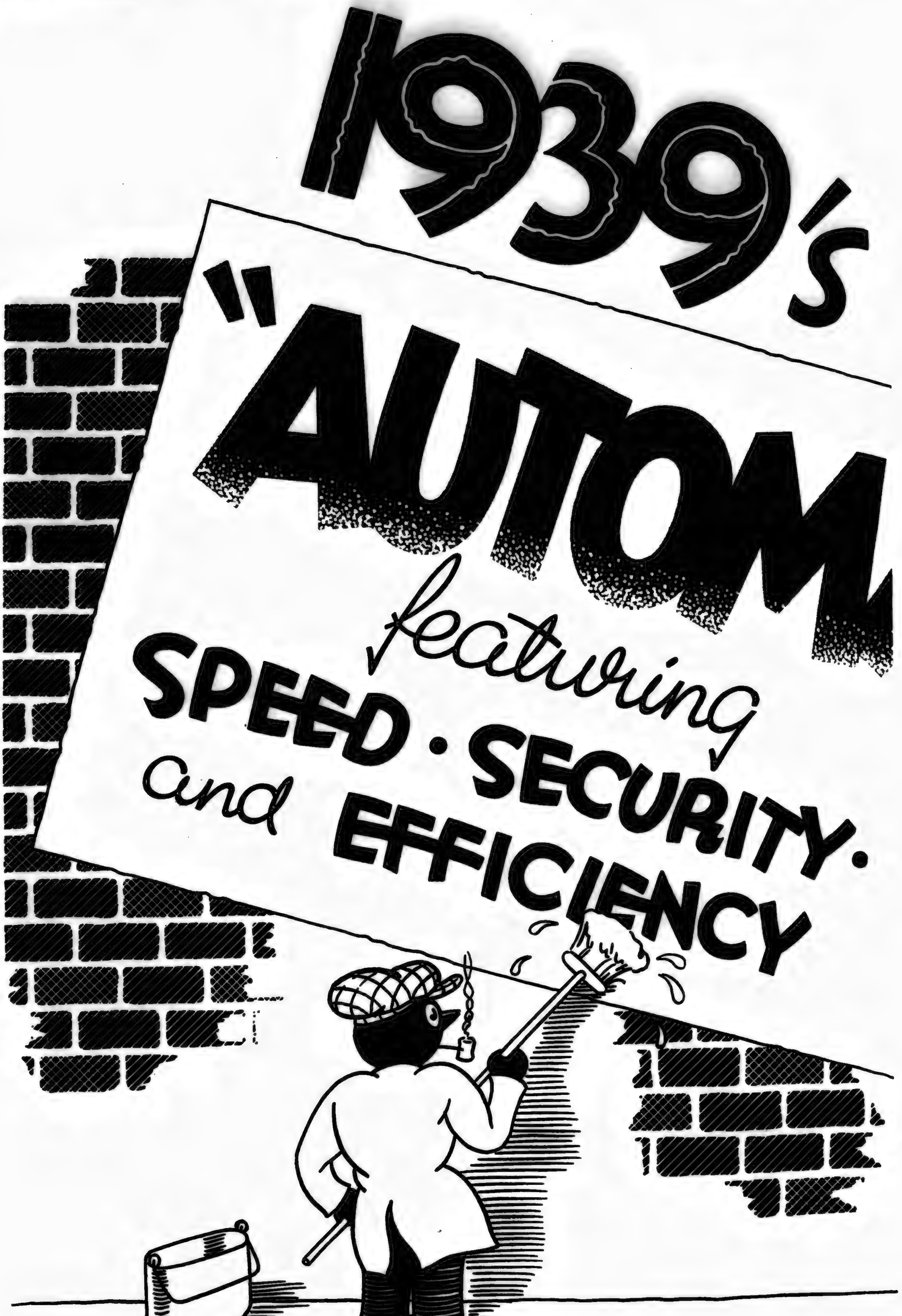
41,198 as against 40,617.

We were the recipients of numerous congratulations from our Patrons, many of whom declared that it was the finest film they had seen and it is certainly a remarkable achievement to have made a second version of the same subject and to have even eclipsed the outstanding success of the original.

Messrs Radio Pictures and all connected with the film, especially the Star and the Director, Miss Anna Neagle and Mr. Herbert Wilcox, are very much to be complimented and deserve the fullest praise.

Yours sincerely,

FOR AND ON BEHALF OF
DAVIS' THEATRE (CROYDON) LTD
Alfred Davis
Chairman & Managing Director.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"WE SHALL HAVE SEVEN SISTERS"

- ★ "SHE KIDNAPPED A MAN"
- ★ "WE SHALL HAVE SEVEN SISTERS"
- ★ "PAPA'S MAZURKA"
- ★ "THESE YOUNGSTERS"
- ★ "THE COUNT OF BRECHARD"
- ★ "AVE MARIA"
- ★ "TO-NIGHT AT ELEVEN"
- ★ "THE TWO SERGEANTS"
- ★ "THE HUMORIST KING"
- ★ "FELICITA COLOMBO"
- ★ "THE BLACK CORSAIR"
- ★ "THE IMPASSABLE BARRIER"

●

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for 1939 release

KATHERINE BORATTO and VICTOR de SICA IN
"SHE KIDNAPPED A MAN"

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THE WEEK IN SCOTLAND

Return of Musicians in Glasgow

CINEMA CLUB BALL TICKETS READY : MIDNIGHT MATINEE SCENES FILMED

THE experiment at the Argyle Cinema of having a small orchestra playing three nights a week has been such an unqualified success that now another vocalist has been added and the interludes will be given twice every day, in the afternoon and evening. With chorus nights and discovery nights Sam Millar and his Argyle Melody Makers look like resurrecting musicians in Glasgow kinemas.

Gaumont-British, too, have Mr. Radcliff, a well-known community singing expert, in the New Savoy, Capitol, Ibrox, the new Cinerama and the Florida, King's Park, this week.

Cinema Ball

Tickets are now on sale for the next Cinema Club Fancy Dress Ball, the nineteenth of the series, which will be held this year in Green's Playhouse Ballroom on Friday, February 10, next. Tickets remain as in former years 10s. 6d. each, fancy or evening dress, and this, of course, includes a supper buffet.

With a change of venue to Green's Ballroom this year a bigger opportunity will be available for displaying dresses, and President Healy and his committee are hopeful of having a prize list as good as anything that has ever been at the Cinema Ball.

The question of the appearance of various film stars is already in hand, and hopes are entertained that the Ball this year may be as good as last year when there was no question that the presence of Jessie Matthews made the Ball an assured success.

Cinema Club

Members are reminded that the usual monthly luncheon is on Friday in Craig's Rhul Restaurant, Sauchiehall Street, the guest of honour being Ella Logan, a little Glasgow lady who has become famous on the screen, and who is at present on a short vacation from Hollywood.

Conn Williams is bringing with him the Trois Sisters and Wilson, Wee Three Fellows, and Jack Ratcliffe, a young Scottish comedian who is rapidly making a name for himself—all from the Empress Theatre.

Lodge Anima

One of the most representative meetings of Lodge Anima of recent years was last Friday's meeting under the new Master, Brother U. E. Simson.

Four candidates were given the First Degree in a very efficient manner by some of the younger office bearers, Brothers Clarke, Condron and Stevenson.

An appeal was made from the dais for support for the Provincial Grand Lodge of Glasgow Centenary Fund, and it was announced that Lodge Anima would be represented at all the functions.

To Help Refugee Fund

At the big midnight matinée run in the Glasgow Alhambra in aid of the Earl Baldwin Fund for German Refugee Children, R. Ancill had a special newsreel taken of the personalities attending, and this was included in Gaumont-British newsreel.

A large and influential committee are making arrangements for the Glasgow appeal. Jack Hamson and R. Ancill are promised the assistance of all the circuits and nearly all the individual houses throughout Scotland. Conveners have been appointed for each district to supervise the collections from patrons next Saturday.

J. A. Houston Ill

Everyone in the Trade regrets very much to hear that John A. Houston, the popular secretary of the C.E.A., is confined to his home with a recurrence of his old illness and will be laid aside for a few weeks.

Sunday Screenings

It must be interesting to kinema exhibitors to note the Sunday activities of the various film societies in the West of Scotland and the films they are showing for the delectation of their members.

Last Sunday the Film Society of Glasgow showed Hitchcock's thriller, "Murder," which was made in 1934, while in La Scala Picture House, Hamilton, the Lanarkshire Film Society presented "The River," the finest documentary film America has produced, also the French film "Charlemagne" and a travelogue "The Bavarian Alps."

The chief feature at the Ayrshire Film Society's meeting was "The Puritan." Last Sunday the Edinburgh Film Guild showed "Rembrandt," while on January 15 they will show "Son of Mongolia."

Jack Haley and Arleen Whelan in THANKS FOR EVERYTHING, (20th Century-Fox) which is reviewed on page 22

FIRE CLOSES ODEON, EDGWARE

Reopening Next Week

A fire which broke out early on Monday morning caused considerable damage to the auditorium of the Odeon, Burnt Oak, Edgware. The Harrow brigade fought the outbreak for three hours and managed to prevent the flames from breaking through the ceiling.

The damaged portion of the auditorium is being rapidly repaired and the remainder of the building "spring-cleaned" in order that regular performances may be restarted next week.

Scottish News

Continued

Sunday the Edinburgh Film Guild showed "Rembrandt," while on January 15 they will show "Son of Mongolia."

Kinema Hall for Museum

One of the halls on the top floor of the Royal Scottish Museum, Edinburgh, has been temporarily converted into a kinema hall to enable the museum to win public interest in their exhibits.

The experiment began on January 4, and films will be shown on Wednesday and Saturday evenings. A new lecture and kinema hall is being built.

PATHE TO REISSUE TWO ROONEY SUBJECTS

"Yesterday's Hero" and "The Healer"

In view of the widespread popularity of Mickey Rooney, who is acclaimed one of the top rank stars of 1939, W. J. Gell, managing director of Pathé, has arranged to reissue the two super Monogram productions it is claimed that sky-rocketed this juvenile artist to fame.

They are "The Healer," which stars in addition to Rooney, Karen Morley, Ralph Bellamy and Judith Allen on June 5, and "Yesterday's Hero" with chief supporting rôles played by Anna Nagel, Frank Shields and William Pawley on July 3. "The Healer" was directed by Reginald Barker and "Yesterday's Hero" by William Nigh. Both subjects were well received at the box office and favourably reviewed by the Trade and lay press. Spectacular highlight of "The Healer" is the authentic forest fire which occurred in California during the actual filming of this production.

Both films, of course, will have newly designed publicity and brand new film prints.

◆

"SIXTY GLORIOUS YEARS"

Scores Release Triumph

Notwithstanding the bitterly cold weather, "Sixty Glorious Years," the Anna Neagle-Anton Walbrook co-starring vehicle, recorded capacity business at a large number of North London kinemas since its general release on Monday, December 26.

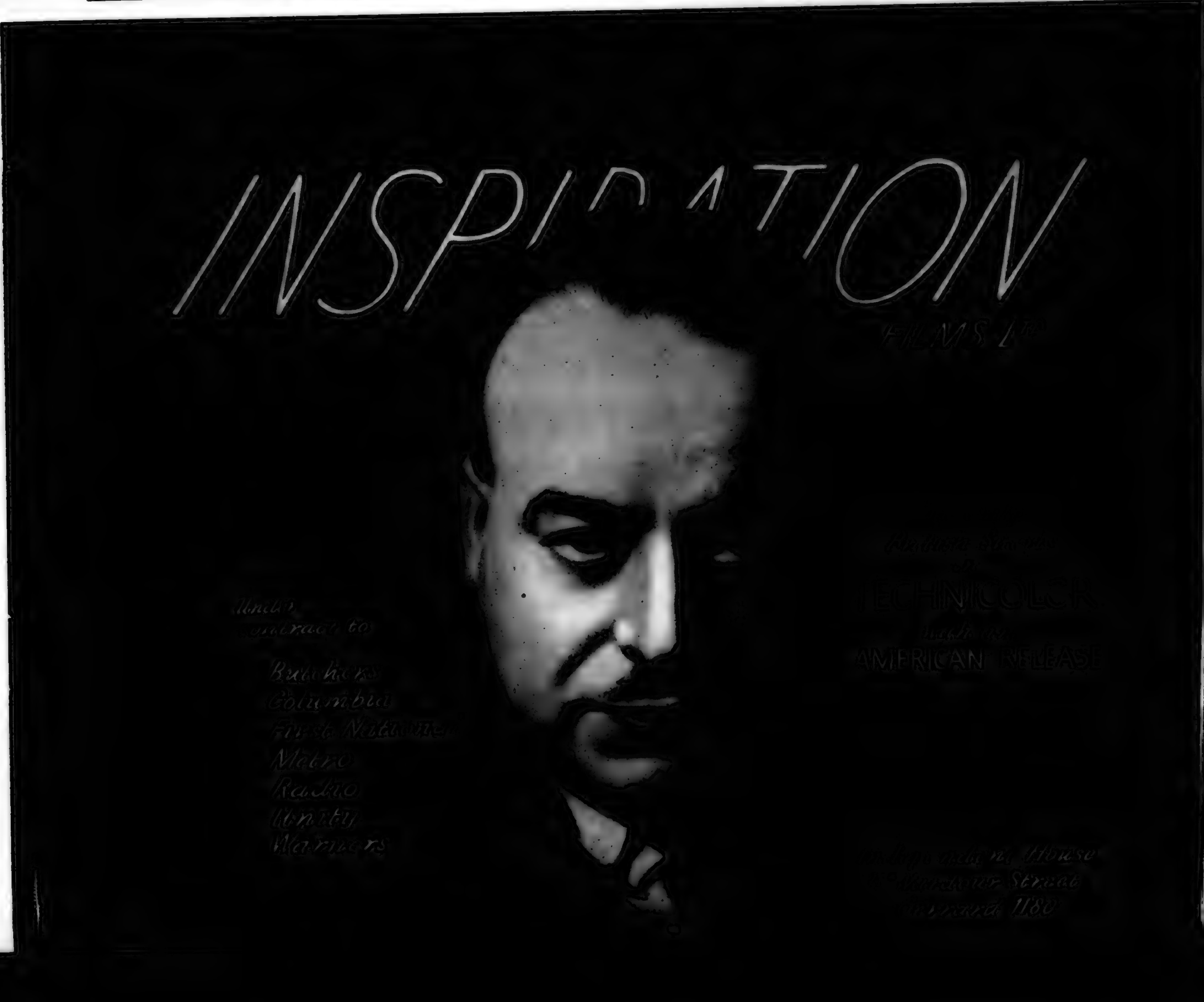
A large number of enthusiastic exhibitors have expressed to RKO-Radio their immense satisfaction of the business accomplished by the Herbert Wilcox opus, and receipts to date emphasise that the film will eventually register one of the highest grosses ever recorded by a production in this country. Indeed, for a similar period, the picture has completely eclipsed the terrific box-office records established by "Victoria the Great."

◆

SEMS PICTURE HOUSE, LEIGH, NEW GUISE

Decorated in Tudor Style

For some weeks workmen have been making a transformation at the Sems Picture House, Leigh, Lancashire. The hall has been tastefully decorated in Tudor style. The walls are in raised plastic in fawn and bring out in relief the dark oak beams. Coats of arms of various towns and cities have been placed in the panels.



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ON THE SOCIAL SIDE

Three Big C.E.A. Functions

MANCHESTER, SHEFFIELD AND STAFFORD KINEMA BALLS THIS MONTH

MANY distinguished guests have been invited to the annual dinner and ball of the Manchester branch C.E.A., to be held in the Midland Hotel, Manchester, on Wednesday, January 18.

An endeavour is being made to curtail the speeches so as to enable dancing to commence at 9.45 p.m.

On the following day, Thursday, January 19, the Sheffield and District branch of the C.E.A. will hold its annual dinner and dance at the Grand Hotel, Sheffield.

No decision has yet been reached by the North-Western branch on reviving their annual dinner. The proposal has been made that if a dinner is not possible, then an exhibitors' luncheon should be held.

W. L. Grice, hon. treasurer, Birmingham and Midland Trade Benevolent Fund, appeals to members of the local Trade to support the annual kinema ball of the North Staffordshire branch of the C.E.A., at Trentham Gardens on January 24. He points out that the Ball is in aid of the Birmingham Benevolent Fund, and will be pleased to supply tickets at 5s. each.

Leeds Dances To Aid C.T.B.F.

Arrangements are now progressing for the annual dance of the Leeds Cinema Trade, to be held at the Leeds Town Hall on Friday, February 10, in aid of the Trade Benevolent Fund. The efforts of Lucas Hutchinson, chairman; E. M. Rush, secretary; J. Evans, C. P. Metcalfe, J. Claughton, and B. Schofield, committee, are directed towards making the affair a memorable one. Tickets are 12s. 6d. each, inclusive, and are obtainable from E. M. Rush, the Lyceum Picture House, Cardigan Road, Leeds, while Johnny Claughton, of the Crescent, Dewsbury Road, Leeds, is again responsible for table reservations.

The same committee also has in hand preliminary details for the annual dance of the Leeds kinema staffs, with the Town Hall once more the venue. The date is March 10, the price 2s. 6d., and the proceeds will be divided between the C.T.B.F. and the Leeds General Infirmary.

Brighton Annual Carnival Ball

The biggest social event in Brighton and Hove is the annual carnival ball of the towns' combined Entertainments Association. This year the honour of being appointed chairman of the ball has unanimously been accorded A. J. Sadler, resident manager of the Astoria. Harry Jacobs (Curzon) is hon. secretary, R. H. Ainsworth (Regent) hon. treasurer, and P. G. Lundy (Savoy) and Charles Henry (Hippodrome) as the other members of the committee.

The chairmanship comes appropriately to Mr. Sadler, for it was he who, on a journey to Town with an entertainment colleague (Denis Mitchell), originally conceived the idea of holding a large-scale function on similar lines to the Chelsea Arts Ball; and so came about the memorable night at the Dome and Corn Exchange, when over three thousand people supported the "March 3rd" ball in aid of the Sir Harry Preston Memorial Fund.

This year the ball will be held on March 3, and Mr. Sadler and his committee are planning a number of innovations that are expected to make the ball a bigger attraction than ever.

An old showman himself, Mr. Sadler has spent his whole career in the entertainment business. His first job, at the age of 17, was on the advertising and managerial side at the Wimbledon Theatre and King's Theatre, Hammersmith.

Essentially a "live-wire" organiser, he is already going ahead with a clever publicity campaign to make the people of Brighton and Hove "Book March the Third"—the slogan for the ball.

250 at Aldershot Staff Party

The Empire, Aldershot, was the scene of a merry function on Saturday evening when some 250 of County Cinemas' employees attended the Empire combined staff party.

Organised by R. H. Fairs, the Empire manager, and his staff, the function started at 11.30 p.m. and went on until the early hours of Sunday morning. Coaches from the County, Fleet, the Regal and Arcade, Camberley, the Regal and County, Farnham, the Rex and Scala, Farnborough, and other County halls in the district brought entire staffs to the party, and they all joined in giving W. J. May, County Cinemas' director, a great reception when he cut the Empire cake.

Haywards Heath Social

Staff members of the Perrymount and Broadway kinemas, Haywards Heath, and their friends spent a convivial time at the Perrymount Ballroom on Friday in last week on the occasion of a "social." Among the company present were W. H. Naylor (manager of the Perrymount) and Mrs. Naylor, G. H. Imbrey (manager of the Broadway), G. C. H. Dicker (area supervisor for Associated British Cinemas) and Mrs. R. Chant (manageress of the Perrymount Café). Dancing was enjoyed to the strains of radio-gramophone music and a piano played by Mr. Naylor. A number of games—musical and otherwise—created no little merriment, and a thoroughly happy time was spent by all.

NEWS
FROM ALL
QUARTERS

PLASTER CRASHES FROM CEILING DURING SHOW

During the programme at the Plaza, Crouch End, last Saturday afternoon about 2 sq. ft. of plaster fell from the ceiling. No one was hurt, and L. Freeman, the manager, who was in the theatre at the time, assured the patrons that it was nothing serious and there was no need to be alarmed.

On three occasions during the past three months seats at Skipton kinemas have been cut by a "slasher." A warning that offenders would be prosecuted for malicious damage has been flashed on the screens.

Permission to open on two Sundays this year has been granted to kinema exhibitors in the Crosby borough of Litherland on the usual contribution of a 10 per cent. deduction from the receipts for charities.

The Southport Corporation have approved a scheme submitted by Mrs. Lucy Watkinson for her to use the top floor of the Kingsway Café for the purpose of glider skating.

A charity matinée in aid of the Yate Nursing Association and the local hospital is to be given at the King's Cinema, Yate, near Bristol, to-day, January 12. The performance is under the patronage of the Duchess of Beaufort, the Countess of Westmorland, Lady Codrington and other distinguished people. The main feature of the programme is "O.H.M.S."

Refreshment Facilities

A café for teas and light refreshments was opened at the Odeon, Bristol, on Monday. Situated in the tower portion of the balcony lounge, the café is furnished in harmony with the decorative scheme of the lounge.

A centre of the Film and Stage Association has been formed at Taunton.

"The Mikado" will be given a gala presentation at the Theatre Royal, Manchester, on the afternoon of January 26.

Colchester Watch Committee have refused an application by the manager of the Hippodrome to open on Sunday, January 22, from 7.30 p.m. to 10.30 p.m. for the purpose of a kinematograph performance in aid of charity.

Another pantomime will be presented at the Windsor Theatre, Bearwood, Smethwick, during the week commencing January 23. The usual film programme will give way to "Jack and the Beanstalk," a twice-nightly show co-starring Nellie Wallace and Randolph Sutton.

Charles Yonwin, whose offices are in Blackfriare Street, Manchester, has been appointed local agent for Accurate ticket-issuing machines.

Essex C.C. Licensing Committee has granted a kinema licence to Ralph W. Emerson for the gymnasium, Thames Board Mills Sports Club, Purfleet.

Licence Refused

Warrington Watch Committee has refused to grant a stage play licence to the Warrington Co-op. Society for the Co-operative Hall because the premises do not conform to the requirements of the Act.

Mirrophonic sound has been installed at the Savoy Cinema, Folkestone.

Eastbourne Corporation Winter Garden (Devonshire Park) Managing Committee reports a deficiency of £2.973 15s. 5d. on entertainments and general administration of the Winter Garden, compared with £1,335 5s. 8d. last year.

Eight hundred aged people were given free seats at the Tower Cinema, Grimsby, after they had been entertained to tea on Friday by Harold Pickering (Port Missioner).

The Help of EVERY
Exhibitor
is needed to
ensure the success
of Stage and Screen Day
for the
Lord Baldwin Fund
for Refugees
Next Saturday, January 14

"BROTHER RAT"

"BLACKWELL'S ISLAND"

Two outstanding First National shows:—BROTHER RAT, with Wayne Morris, Priscilla Lane, Eddie Albert, and Johnnie Davis, which is to be presented at the Cambridge Theatre on January 17, at 8.30 p.m. Below, BLACKWELL'S ISLAND featuring John Garfield and Rosemary Lane at the Cambridge Theatre on Tuesday, January 24, at 8.30 p.m.

UNITED ARTISTS' PRODUCERS

The eight producers who will be responsible for the United Artists' product for 1939. (1). Walter Wanger. (2). Alexander Korda. (3). Hal Roach. (4). Charles Chaplin. (5). Samuel Goldwyn. (6). Douglas Fairbanks, Sen. (7). Edward Small. (8). David O. Selznick

Victor de Sica and Katharine Boratto in a scene from SHE KIDNAPPED A MAN, one of the six subjects shortly to be Trade shown by B.M.D.

B.M.D.'s Attractive Group of Continental Films

SIX SUBJECTS FOR EARLY SCREENING

THE growing interest in Continental films displayed by British exhibitors, together with the general shortage of product, has encouraged Z. de L. Bakanowski, managing director of B.M.D., to increase the 1939 programme of his organisation.

B.M.D.'s schedule of English-speaking subjects includes the pick of the pictures produced in France and Italy starring many of the greatest Continental artistes and produced by world-famous directors.

Mr. Bakanowski has already scheduled six subjects for early presentation, the stars of which include Gigli, renowned tenor; Victor de Sica, regarded as one of the most popular leading men in Italy; Katharine Boratto; Luisa Ferida; Amedeo Nazzari, all of whom are stars of the first magnitude.

Among the films shortly to be Trade shown are "She Kidnapped a Man," with de Sica and Katharine Boratto, an amusing comedy which shows that a Russian Grand Duchess is not above kidnapping a film actor and persuading him to play the rôle of loving husband to hoodwink her relatives and prevent them from arranging a marriage for her. The situation develops most amusingly, and at last they marry in earnest.

"We Shall Have Seven Sisters" is a highly original story of seven dancers stranded penniless in a provincial town, who succeed in persuading a certain rich and elderly count, a man of many love affairs, that they are his daughters. They have a wonderful time in their supposed father's beautiful villa and transform the count's son, who is a bore and a prig, into a man! The climax of the series of hilarious episodes is reached when the time comes when they must leave the villa to fulfill their stage contracts, and the count's son weds the most attractive of the seven sisters.

Victor de Sica is also starred in "Papa's Mazurka," which illustrates the many changes that have taken place since 1897, when the story opens with a ball. Amongst the guests are two men, a distinguished officer, who dances the mazurka with the girl of his choice whom he later marries, and his friend. The latter remains a gay bachelor to the end, and has no difficulty in adapting himself to modern conditions, while the officer remains staunchly conservative and forbids his only son to marry the girl he loves because she is on the stage. The old friend intervenes and the father gives his consent. The two old men are last seen together at their club, once a private house, and the scene of the ball, while the strains of the mazurka are heard from the wireless.

Exquisite comedy is promised in "These Youngsters," a humorous subject which introduces an undercurrent of sentiment notwithstanding its paradoxical situations and sparkling dialogue.

A super production of the French revolution, "The Count of Brachard," stars Amedeo Nazzari and Luisa Ferida. The picture, which is directed by M. Bannard, is on the spectacular scale.

Another subject which should have powerful box-office possibilities is "Ave Maria," based upon the famous song, in which the starring rôles are enacted by Beniamino Gigli and Katie de Nagy.

Showing Next Week in London

Astoria. — "Four's a Crowd" (First National) and "Blockheads" (M-G-M).

Carlton. — "Four's a Crowd" (First National).

Curzon.—"Entrées des Artistes" (United Curzon Corp.).

Dominion.—"That Certain Age" (G.F.D.) and "There Goes My Heart" (U.A.).

Davis Theatre, Croydon.—"The Adventures of Tom Sawyer" (U.A.) and "Hey! Hey! U.S.A." (G.F.D.).

Empire.—"The Citadel" (M-G-M).

Gaumont.—"The Cowboy and the Lady" (U.A.) and "The Gaunt Stranger" (A.B.F.D.).

Leicester Square. — "The Mikado" (G.F.D.).

London Pavilion.—"Trade Winds" (U.A.).

Metropole.—"Men With Wings" (Paramount) and "Blockheads" (M-G-M).

New Gallery.—"It's in the Air" (A.B.F.D.) and "Mr. Wong, Detective" (Pathé).

New Victoria. — "That Certain Age" (G.F.D.) and "Bulldog Drummond in Africa" (Paramount).

Odeon.—"The Young in Heart" (U.A.).

Paramount. — "White Banners" and "Garden of the Moon" (First National).

Plaza.—"The Mad Miss Manton" (RKO-Radio).

Regal.—"I am the Law" (Columbia).

Ritz.—"The Shining Hour" (M-G-M).

Stoll. — "Alexander's Ragtime Band" (20th-Fox) and "The Amazing Dr. Clitterhouse" (Warner).

Tivoli.—"Too Hot to Handle" (M-G-M) and "Racket Busters" (Warner).

Warner.—"Valley of the Giants" and "Everything Happens to Me" (Warner).

"YOU CAN'T TAKE IT WITH YOU"

Ten Weeks' Triumph in West End

Columbia's Frank Capra picture, "You Can't Take It With You," which, on Sunday, left the Gaumont Theatre, Haymarket, because of the insistent pressure of prior booking commitments, after playing for ten record-breaking weeks, finished the final week in a blaze of triumph.

Up to and including Sunday it played to figures which approached the highest recorded during the sensationally successful run of the film.

Apart from being London's longest run film of the year (with the exception of the phenomenal "Snow White"), "You Can't Take It with You" has broken every record for the theatre, been seen by practically every member of the Royal Family, caused the Gaumont Theatre management to open an hour earlier every day from the second week onwards, to accommodate an extra performance. Finally, the picture has played *consistent* business, week after week.

Joan Fontaine and Douglas Fairbanks, Jun., in a scene from RKO-Radio's GUNGA DIN picturisation of Rudyard Kipling's ballad

"GUNGA DIN" TOLD ON THE SCREEN

RKO-Radio Version of Kipling's Famous Poem

MILLIONS of pounds are invested annually by Hollywood producers in purchasing screen rights to best-selling novels, outstanding stage hits, magazine stories and original screen plays. Of the approximately 500 feature productions yearly turned out by Hollywood, few, if any, are adapted to the screen from popular poems or ballads.

It is therefore something of a rarity when a major film studio decides to base its most ambitious and expensive production for the current year upon five pages of verse commemorating the activities of a native water-carrier.

A Wide Popularity Verse

This is exactly what has been done by RKO-Radio, the studio responsible for bringing to the screen a lavish picturisation of Rudyard Kipling's immortal ballad, "Gunga Din," which serves as the current film vehicle for Cary Grant, Victor McLaglen and Douglas Fairbanks, Jun.

An important factor associated with the selection as screen material of a poem or ballad is the vast public acquainted with the verse; the countless millions who, over a period of years and sometimes generations, have held the subject dear to their hearts. Among some of the famous poems which have found their way to the screen are "Evangeline," "Wreck of the Hesperus," "Shooting of Dan McGrew," "The Face on the Bar-Room Floor," "The Road to Mandalay," and "The Charge of the Light Brigade."

"Gunga Din" is one of the most widely read ballads ever published. Every school in every English-speaking country has included it in its "must" literature.

Famous Line

The name "Gunga Din" immediately recalls Kipling's famous line, "You're a better man than I am, Gunga Din." It conjures the image of a loyal, brave "bhisti," who so courageously served his regiment in India.

In its translation to the screen, the colourful character of the native water-carrier has been immortalised as only the wider scope and elasticity of the medium can. Only once in a blue moon does a ballad reach the screen, and thus it is fitting and proper that RKO-Radio produced "Gunga Din" as its most important production of the season.

Sam Jaffe, noted stage and screen actor, who scored as the High Lama in "Lost Horizon," plays the title-rôle, while Cary Grant, Victor McLaglen and Douglas Fairbanks, Jun., are seen as three devil-may-care British sergeants, who, with their battalion, are saved through the heroism of the native water-carrier.

THE NATIONAL SAVINGS SERVICE

* * *

HOLIDAY CLUBS

PROVIDENT SCHEMES

For twenty-three years the National Savings Committee has been assisting an ever-increasing number of employers to organise savings facilities for the benefit of their employees.

A facility now specially popular is the NATIONAL SAVINGS HOLIDAY CLUB. These Clubs can be used not only for personal saving by employees but, in addition, for the accumulation of Holiday Pay Allowances, where desired, by the employer.

The Committee has had wide experience in establishing on a business-like footing Share Out and other kinds of Savings Clubs.

For employers who wish to help their employees to make provision to meet special requirements in the future, such as marriage, retirement, or assistance to dependants in case of death, the Committee will be pleased to submit draft PROVIDENT SCHEMES specially drawn up to meet particular circumstances.

The Committee will always be glad to send an experienced representative to discuss your individual requirements and every assistance will be given in starting a scheme, including the provision of a speaker to address employees, and the preparation of a special explanatory letter for distribution. Membership cards, books, etc., are provided free.

Enquiries should be addressed to the
NATIONAL SAVINGS COMMITTEE
(*Ref.* X.22), LONDON, S.W.1

"Made for Each Other"

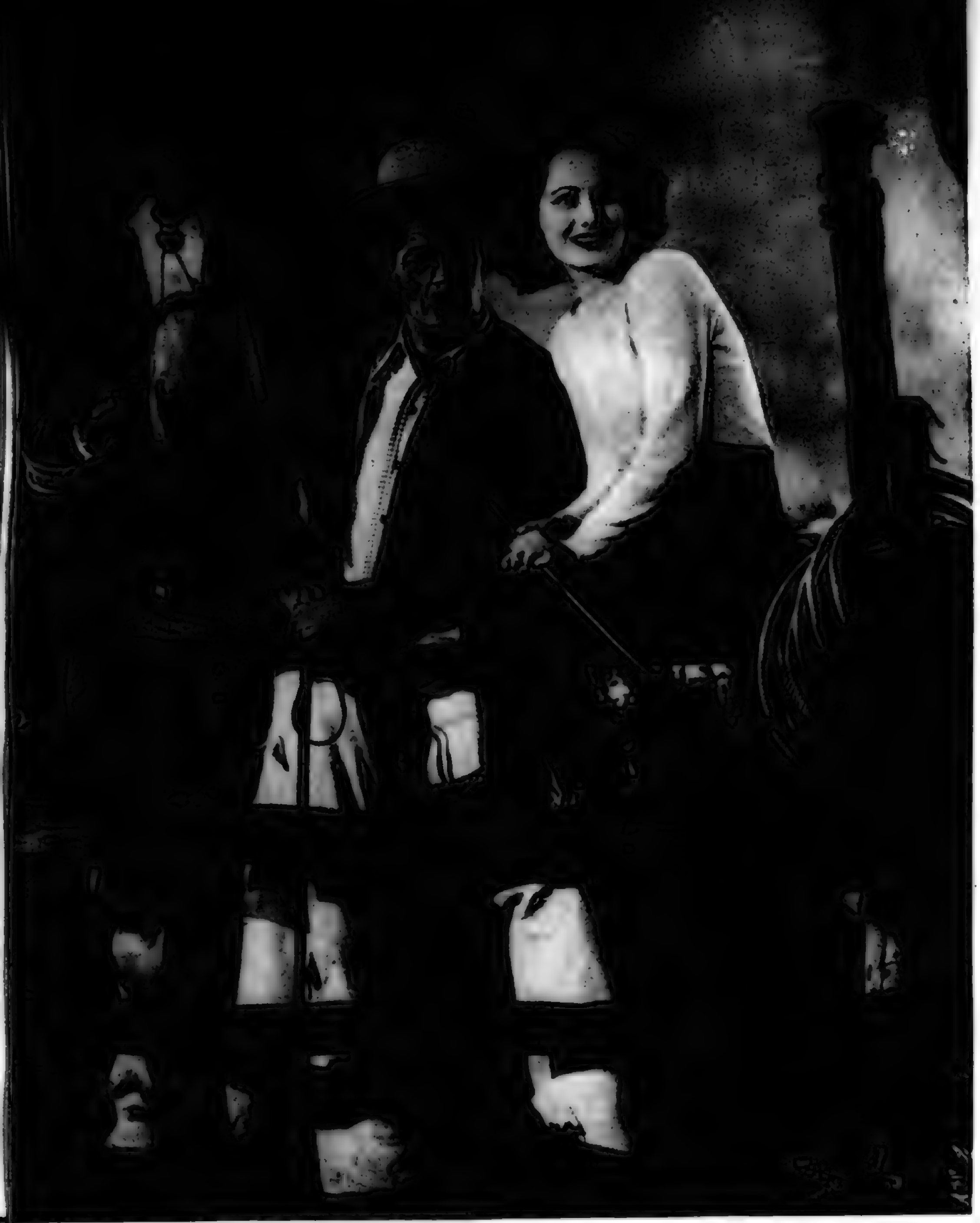
CAROLE LOMBARD and James Stewart in David O. Selznick's "Made For Each Other," for United Artists release. Supporting players include Lucille Watson and Charles Coburn. Above, Carole Lombard. Below, Carole Lombard, James Stewart and Lucille Watson in a domestic episode from the film.

"Over the Moon"

MERLE OBERON in Alexander Korda's " Over the Moon," a London Film in Technicolor for United Artists release. Supporting players include Rex Harrison, Robert Douglas, Morton Selten, Zena Dare, Louis Borell, and Ursula Jeans. Above Merle Oberon. Below, Rex Harrison and Wilfred Shine.

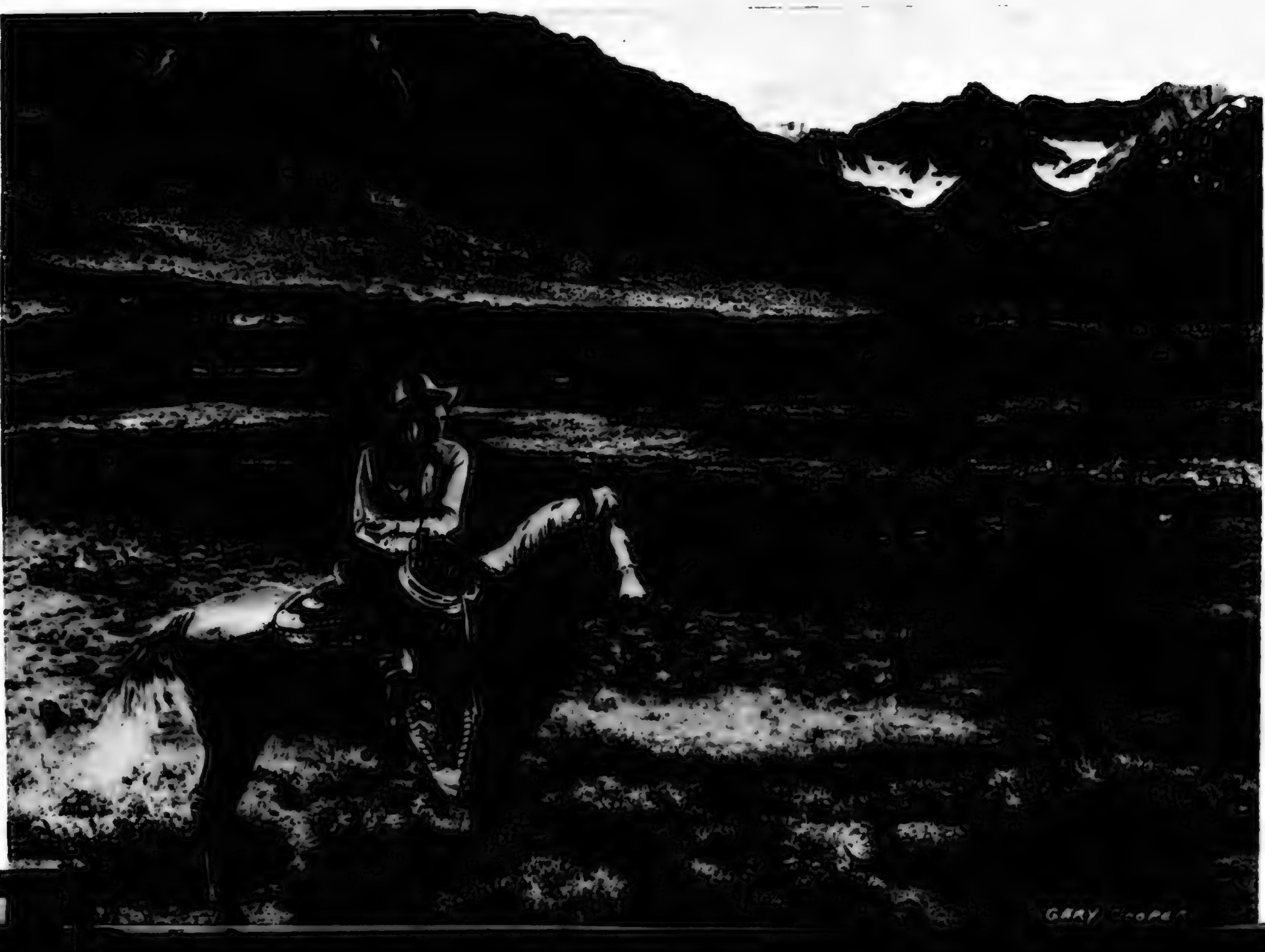
"Trade Winds"

FREDRIC MARCH and Joan Bennett in Walter Wanger's "Trade Winds," a United Artists release. Supporting players include Ralph Bellamy, Ann Sothern, Alan Baxter, and Robert Emmett O'Connor. Above, a South Sea scene from "Trade Winds." Below, Fredric March and Joan Bennett.



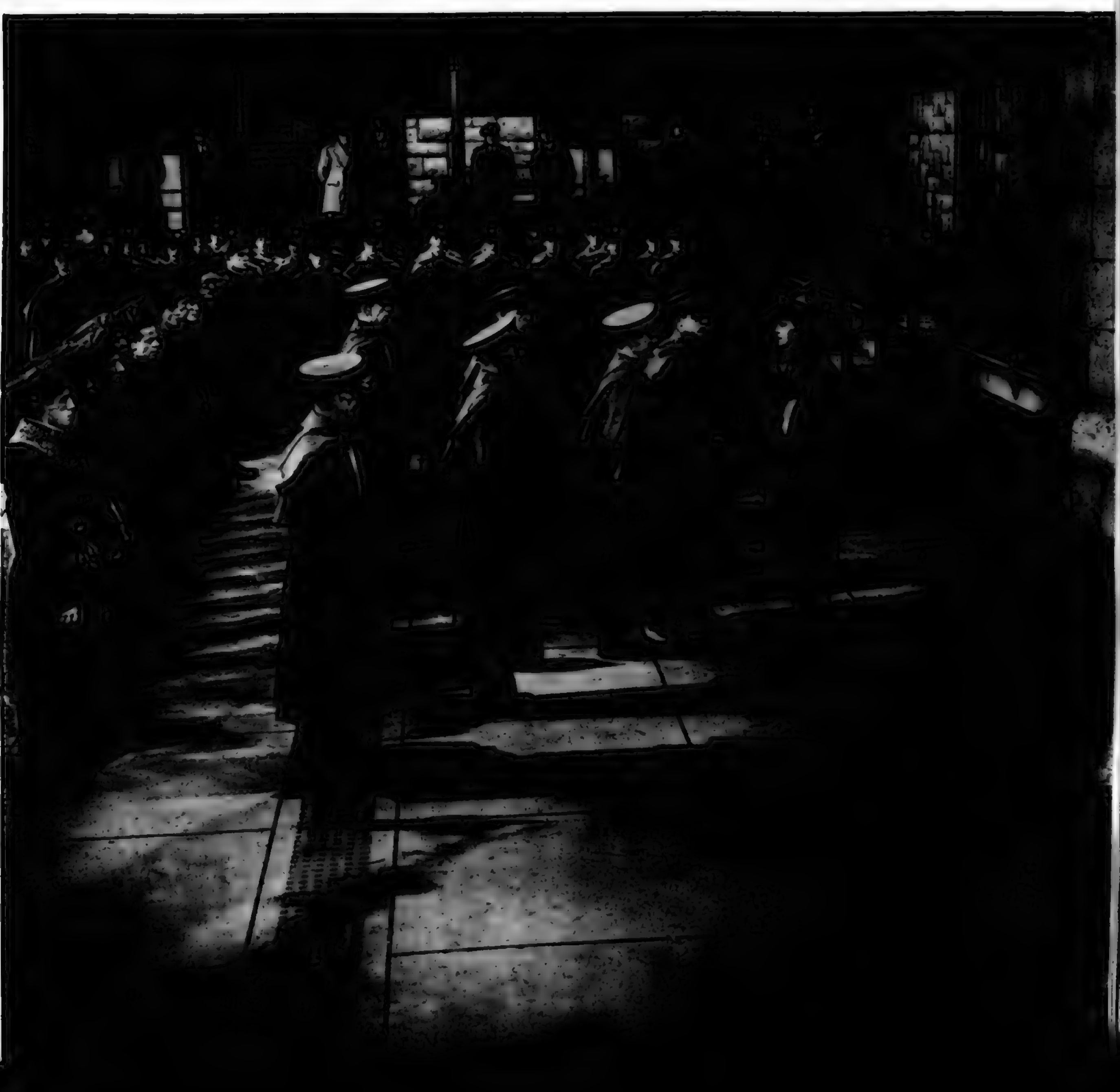
"The Cowboy and the Lady"

GARY COOPER and Merle Oberon in Samuel Goldwyn's "The Cowboy and the Lady," a United Artists release. Supporting players include Walter Brennan, Patsy Kelly, Fuzzy Knight, and Mabel Todd. Above, Gary Cooper and Merle Oberon. Below, Gary Cooper in a typical scene from the film.



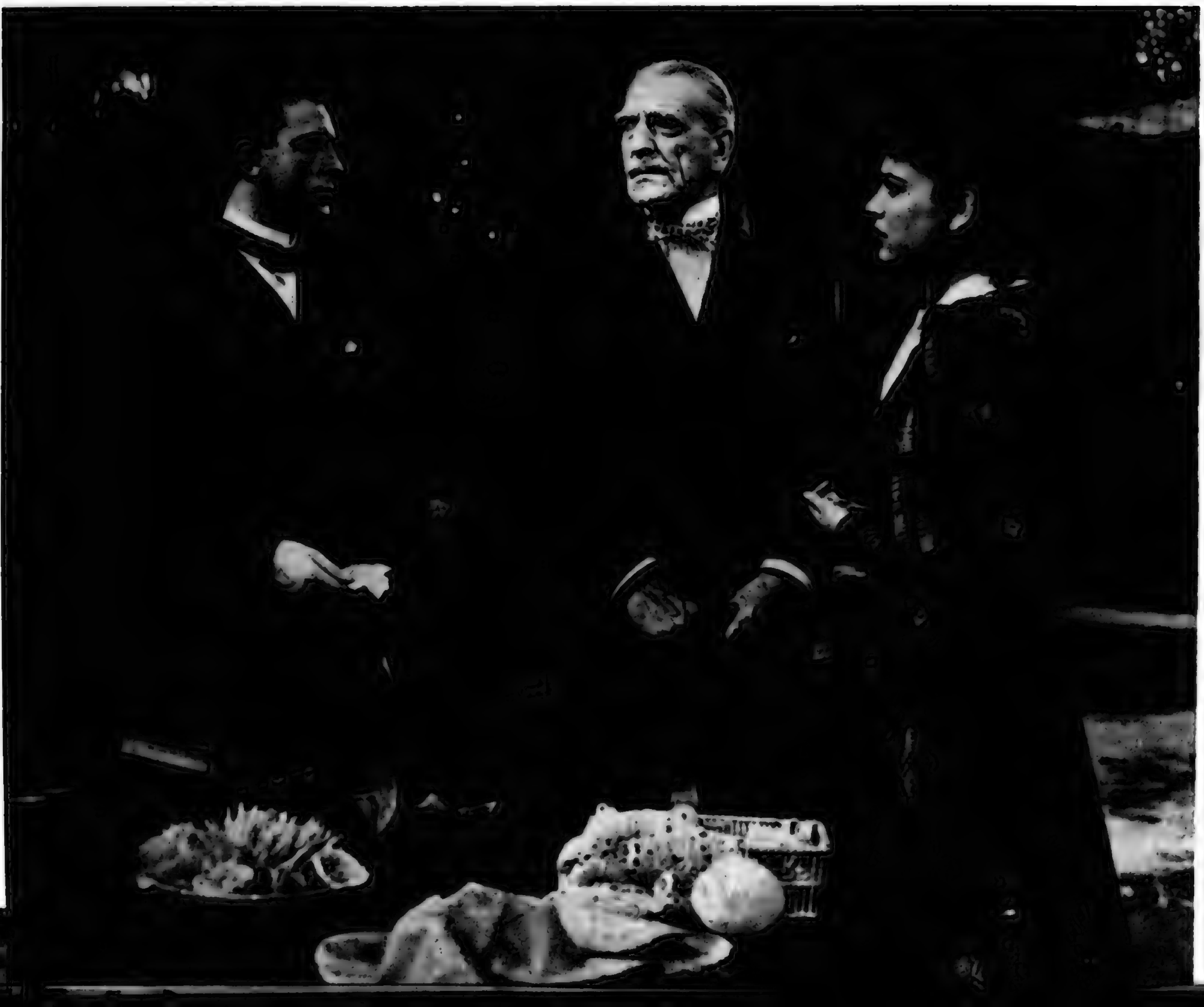
"The Duke of West Point"

LOUIS HAYWARD and Joan Fontaine in Edward Small's "The Duke of West Point," for United Artists release. Supporting players include Richard Carlson, Tom Brown, and Alan Curtis. Above, Louis Hayward and Joan Fontaine. Below, Louis Hayward and Alan Curtis in a scene from "The Duke of West Point."



"The Four Feathers"

JUNE DUPREZ, John Clements, C. Aubrey Smith, Ralph Richardson, Allan Jeayes, Donald Gray and Jack Allen in Alexander Korda's "The Four Feathers," a London Film in Technicolor for United Artists release. Above, The Mahdi's Headquarters. Below, John Clements, June Duprez, and C. Aubrey Smith.



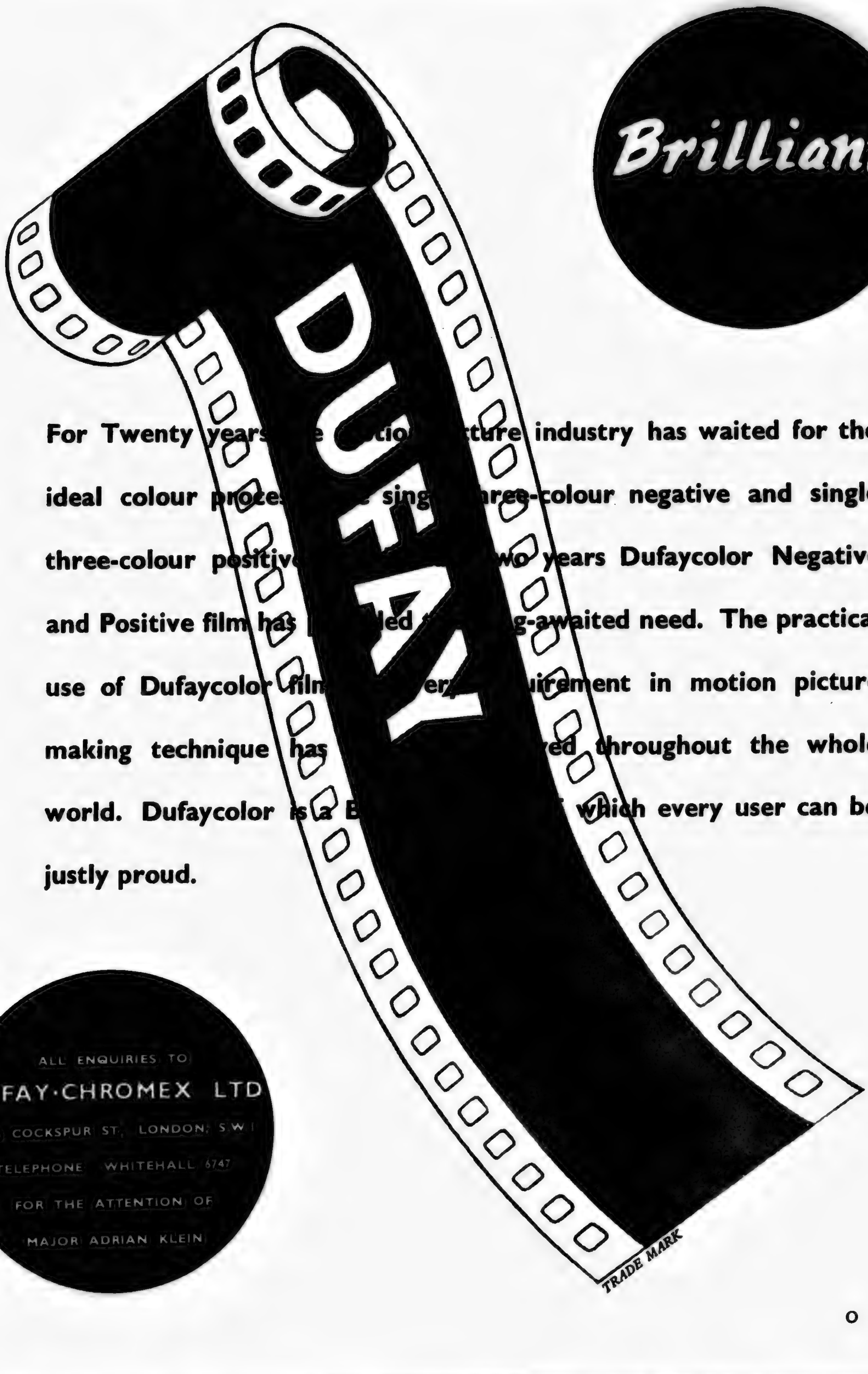
"Topper Takes a Trip"

***CONSTANCE BENNETT** in Hal Roach's "Topper Takes a Trip," for United Artists release. Supporting players include Roland Young, Billie Burke, Alan Mowbray, and Veree Teasdale. Above, Roland Young and Franklin Pangborn. Below, Constance Bennett and Alexander D'Arcy.*

"The Young in Heart"

JANET GAYNOR, Douglas Fairbanks, Jr., and Paulette Goddard in David O. Selznick's "The Young in Heart," a United Artists release. Supporting players include Roland Young, Billie Burke, Richard Carlson, and Minnie Dupree. Above, Janet Gaynor. Below, Douglas Fairbanks, Jr., and Paulette Goddard.

The Kine's New Year ISSUE 1939



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Lassie from Lancashire.
If You Had a Million.

JACK BUCHANAN PRODS.:
Break the News. (PICTURE NEGATIVE)

COLUMBIA PICTURES:
"Q" Planes.
21 Days.
Spy in Black.

IMPERATOR FILM PRODS.:
Sixty Glorious Years. (Sound Negative)

LONDON FILM PRODS.:
Paradise for Two.
The Challenge.
Rebel Son.
Prison Without Bars.
Divorce of Lady X.
The Drum.
Four Feathers.
Over the Moon.
} Sound Negative

MAYFLOWER PRODUCTIONS:
Vessel of Wrath.
St. Martin's Lane.
Jamaica Inn.

METRO-GOLDWYN-MAYER:
The Citadel.
Goodbye, "Mr. Chips."

PINEWOOD PRODUCTIONS:
Faith Triumphant.

TOM WALLS PRODUCTIONS:
Old Iron.

TWENTIETH CENTURY FOX:
Keep Smiling.
So This Is London.
Inspector Hornleigh.

WARNERS FIRST NATIONAL:
Dangerous Medicine.
Everything Happens to Me.
Many Tanks.
Nursemaid.
They Drive by Night.
Good Old Days.

UNITY FILMS:
The Cheat (English version).

WETZEL PRODUCTIONS:
Maternite (English version).
Carnet de Bal (English version).

We are very proud to have been associated with these Productions and wish the Producers of them, and all our other Friends in the Trade, the best of Good Luck and added Prosperity for

1939

RECONNAISSANCE!

ONE of the most vital years in the Trade has passed, with a long trail of vicissitudes never previously experienced. We face another year, and one which promises to be fraught again with many deep problems.

ALL sections of the Trade are faced with such contingencies as the Films Act; more exacting taste of the public; the demand for ever greater improvement in quality; Labour's relations with Employers; length of programmes; price cutting; Television; keener exploitation; the age-old question of prints and sound; and, towering above all, the question of shortage.

AND so, for another year, the KINE. presents to you all a series of outstanding articles dealing with all these matters by acknowledged and erudite authorities, whose names in this country and America are synonymous with vision and leadership.

READ them, mark them, digest them, and take courage for 1939 in belief that we are riding to top a new fence of prosperity.

COMPLETE INDEX TO ARTICLES AND AUTHORS

		PAGE
Opportunity for British Films At the New York World's Fair	By JOHN GRIERSON	44
There Must be No Censorship of Newsreels	By GERALD SANGER	45
Three Major Problems of the Exhibitor and Circuit Owner	By A. S. MOSS	45
Producers can Face Future with Confidence	By DARRYL F. ZANUCK	46
The Improvement in British Films	By Capt. R. NORTON	46
Overloaded Programmes are a Menace and Dishonest	By OSCAR DEUTSCH	47
Why are There so Many Poor Films?	By "PETE" HARRISON	48
An Appeal to Oscar Deutsch	By J. X. PRENDERGAST	49
Labour and Collective Bargaining	By T. O'BRIEN	49
A Vision of the Trade in the Year 1969	By J. H. HUTCHISON	50
The Uses of the Film Institute	By OLIVER BELL	55
The Trade has been Sacrificed on the Altar of the Film Act	By H. A. McCULLIE	55
The Menace of Bad Prints Must be Tackled	By LEN SHAW	56
Licensing and Legislation in Hands of a Central Authority	By DAN BENJAMIN	56
A National Policy of Single Feature Programmes	By RALPH HANBURY	57
There are Still Thousands of Potential Patrons	By DENNIS C. WALLS	57
The Supreme Art of Good Exploitation of "Different" Films	By JAMES FORSYTH	58
Make Unified Sunday Opening a National Question	By MORTIMER DENT	58
The Labour Agreement with the Studios and Producers	By GEORGE H. ELVIN	59
An Independent Gives Tips on How to Run a Theatre	By K. H. GUSCOTT	59
Demand for Complete Sound Revision in Kinemas	By J. DREW	60
C.T.B.F. Spends £10,000 a Year	By R. C. BROMHEAD	60
Prizewinning Films and Men Judged by the Box Office in 1938	By R. H. BILLINGS	61
A Little Madness, Fun and Satire	By SCREENCOMBER	62

WORLD'S FAIR AND ROYAL VISIT ARE OUR GREATEST OPPORTUNITIES IN 1939

Honesty of Purpose to Impress U.S.

I HAVE had to follow the Films-for-New York controversy from a distance. But that distance may have been a help. I write this from New York itself, and have spent the last few weeks listening in again to the North American point of view. That viewpoint is important if we are to do well in New York.

Opinion is so fiercely democratic in both Canada and the United States these days, and so fearful lest Britain sidestep the democratic issue that our cultural relations with America in the year to come depend upon the skill with which we articulate our faith as a democratic country. It would be a disaster if we were to repeat at the World's Fair the snobbish mistake of the Paris Exhibition.

A Picture of Britain

To me the issue lies not between newsreels and documentaries or between documentaries and feature films. All *genres* are important in national expression, and it would be the task of skilful projection to use each one in the way best calculated to demonstrate its powers. The real question is whether, using all the materials available to us, we can present a picture of Britain which shows the strength and the goodness of our national life.

We don't need rhetoric, we don't need super-showmanship, and we don't need decorative lies; for America is sated with these already. We merely need a broad picture of the good and genuine and constructive things that are being done in all walks of life. Authenticity and honesty of purpose are the showman factors most likely to impress in America to-day, as the success of "Owd Bob" and "The Citadel" demonstrates. How proudly their documentary elements have stood up over here!

National Life in Detail

The feature films can approach the task of projection at one level, the newsreels at another. To the documentaries must be left the task of articulating the national life in detail and to specialised audiences.

We certainly need an organisation which will have this vision of the work and the organising powers to bring it off. Have we got it? We need a personal leadership which, with a masterful sight of propaganda possibilities, will make even this New York 300-seater for the time being a citadel of the British spirit. Have we got either?

After all the delays, evasions and concealments, the evidence leaves a big question mark.

Guedalla Challenged

I am concerned about a leadership which, like Guedalla's, already throws many of the essential materials for his task out of the window. Confessedly, he doesn't like documentaries of the social sort, and will have none of them. It means that some of our noblest works of social reconstruction and economic replanning will not be shown at New York, and at a time when America is more passionately interested in social reconstruction and economic replanning than in anything else.

As Guedalla seems only to express himself personally on such matters, the only principle I can discover for the jerking of these social documents is that it bothers him—personally—to think realistically. I would gather, on a guess, that he is slightly ashamed of the democratic gambit. This would not be important if it were merely personal; for Guedalla is at all times an amusing person, and one is sorry to be taking issue with him. In this matter, however, and because of his national responsibility, his prejudices are important. They are even dangerous.

By

JOHN GRIERSON

THIS eminent authority on the short and documentary film, in this article, sent to the KINE. from America where he is lecturing, pleads for planned cohesion in presenting British films at the World's Fair. He argues that authentic pictures reflecting our national life will always be welcomed in the United States and by the use of brains in production an opportunity is at hand to set us firmly in the American market.

The attitude he evinces happens to be that English, or pseudo-English, attitude which in the past has most aroused antagonism and satire in the American mind; and it has to be eliminated if there is to be any development of cultural relations between the two countries. It is very urgent that it be eliminated at this juncture. I have followed the terms of propaganda for many years and spent years in America before I ever came to England; and, feeling the weight of North American opinion about me now, I say with any authority I can muster that it is a first principle of English-speaking relationship that Britain, the Dominions and the U.S.A. shall believe together in the interests of common men and in the processes which serve them.

In Cause of Democracy

The King and Queen will come over, and they will have, of course, an enormous reception; but unless such exceptional and ceremonial meetings are backed by a continuous sense of common effort in the cause of democracy, they will boomerang. Cultural relations can be effected on many levels, but in the long run there is no voice alternative to the voice of the English people. If the committees and the leaders of our cultural relations are out of touch with that—and one so often fears they are—we must find new committees and new leaders.

From the Industry's point of view, the Films-for-New York tangle goes deeper than New York. It is not just a question of whether the British Council Committee is amateur and unrepresentative or that Philip Guedalla is too exhibitionist in his personal prejudices to be a fit leader for it. For me the real tragedy is that in these deep and grave matters of international relationships we do not now have in Whitehall an able central authority for relating the powerful facilities of our Industry to the national good.

Lack of Concrete Plans

The New York affair is just one matter, and, from an international point of view, even a minor matter. I do not worry because we are slipshod in this, but because we are slipshod in our film relationships all over the world. I worry because there has been no first-rate planning anywhere—no first-rate minds who understand the field of international relations and the structure of the film Industry, to strike out a policy—no machinery to mobilise the great good will of our Industry in effecting that policy.

A Council of Action is Needed Now

Whitehall, we know, has much leeway to make up, and its problems of reorganisation are obviously made vast and hard by the complicated structure of our Empire; but in this important matter of the British Film Industry it has scarcely begun to be wise. It has failed to use the Industry for what it could, and most willingly would, do in the national service. This national asset, whether we regard it as a matter of defence or not, has been allowed to wither away; and only the arduous efforts of single men have kept anything at all alive.

I think especially of the failure to use the opportunities provided by the newsreels. When it came to Party propaganda, Conservative headquarters has seen to that, and has done its job with nothing less than brilliance. But that is not the same thing as getting the newsreels to co-operate under a plan of national and international relations.

Party Propaganda

You have a situation to-day where facilities are obtained departmentally and haphazardly. Moreover, these facilities are obtained so often through Conservative headquarters that Whitehall has permitted the very dangerous constitutional situation to arise in which the Party machine has tended to act more and more as Whitehall's public relations instrument in regard to the film trade. One cannot wonder that the film trade no longer distinguishes very clearly between National and Party service.

The blank I see, and it has been apparent for some years, is that at no centre does a constructive force, drawn from the Government and from the Industry, whip out ideas and schemes for the national good. Call it a board or a council or what you will, so long as it is small and active and versed in the terms of propaganda, and has the wit and energy to mobilise our film forces as a matter of national importance. If one thing went with the crisis, it was the ditherings of the thousand and one professional committeemen, and I speak as one who has suffered. Your council or board would not have time for that. It would be a council of action.

Central Organisation

Underneath it, we need something else. We need a central government organisation with authority to secure the proper facilities in the different departments, and with authority to initiate departments into the difference between picture necessity and departmental procedure. We need, in fact, a properly constituted and expert liaison service between Whitehall and the film trade. Who will say there is one now?

The trembling and amateurish efforts made by bodies official, semi-official or nothing at all, are no equivalent for what should be a seeable and sizeable liaison service with Whitehall, which the Industry can respect.

With such a set-up we wouldn't be bothering about New York, for the job would have been professionally planned long ago and set, with the newsreels pulling their weight and the features their weight, and the documentaries their weight.

If, instead of such wise teaming of all three forces in the national interest, we have this undergraduate spectacle of picking and choosing from ten thousand films by a committee in whom no one, after Guedalla's public utterances, can have any serious confidence, just chalk it up with all the other troubles of unpreparedness. We shall do better—and must.

ARTHUR S. MOSS, General Manager, Associated British Cinemas, DECLARES:

1. PROGRAMMES TOO LONG;
2. CIRCUIT MEN BEST;
3. TELEVISION NO MENACE

A. S. MOSS, who is to be 1939 Chairman of the L. and H.C. Branch

THIS is not the first time that I have had the privilege of contributing a special article to the New Year number of the "Kine.," and, as 1939 is upon us, old by a few days only, I may be permitted, perhaps, to express certain personal views in an emphatic manner on two phases of the exhibiting side of our great Industry.

ONE CANNOT HELP FEELING THAT THE PUBLIC TO-DAY IS BEING GIVEN FAR TOO MUCH IN THE WAY OF QUALITY AND QUANTITY FOR THE LOW AVERAGE PRICE OF ADMISSION WHICH PREVAILS.

There is no doubt that the Trade, in the last decade, has educated the public up to too high a standard of quantity at too cheap a price. To-day your box-office moron expects—and demands in a suburban house—two feature films, a newsreel, three shorts, and a basinful of organ.

Learning a Lesson

It's all wrong, particularly as we have to-day quality in pictures. We are not living in the days of 1925, when we were all of us concerned in making the public come to the kinema. Problems that beset us then do not exist to-day.

In 1925, when I was manager of the Majestic in Leeds, I introduced the sixpenny matinée. In those days it was better to have a full house at half-price than empty at full price. But what lessons we learned!

Previous to this we even tried the experiment of offering cups of tea and biscuits to our matinée patrons. The only result was that exhibitors had to find a special fund for "lost" crockery.

I admit, now, that it was a shortsighted policy. In the intervening fifteen years our Trade has seen such progress that the public have come to regard matinées at cut-rates as a right. What a contrast to the days when the average suburban hall had an afternoon show only on Saturday and the rest of the week was given up only to twice-nightly performances.

To-day the "tanner fan" arrives at 2 p.m., after she has done her housework, and for 6d. expects Garbo, Donat, Disney, a newsreel, and an organist, and if she doesn't get it complains to the manager that the programme is "poor."

A Crazy Policy

I say again that it is all wrong, and, personally, I would welcome a unified change.

Some halls, despite the shortage of product, still persist in pandering to a public blackmail: "If you don't give me a long programme I won't come again, I'll go to the Speedway"—with the result that in some cases you have a crazy, idiotic policy of a four-hours' programme. With what? Variety!

Let me say something I've wanted to say for a long time about this variety in the kinema racket.

VARIETY BOLSTERS UP A WEAK BILL. BUT THE ACTS THAT ARE BOOKED MEAN NOTHING TO THE PUBLIC. THE NAMES ARE NOT A BOX-OFFICE DRAW. NO CIRCUIT, NO INDEPENDENT CAN AFFORD TO BOOK VARIETY ACTS THAT PULL. TOP-LINE HOUSEHOLD VARIETY NAMES COST MONEY. SO DO TWO FEATURES, A CARTOON AND A NEWSREEL, IN THE SAME MADCAP FOUR-HOUR BILL!

Let us stop this variety nonsense. We are exhibitors of films, showmen of the film Trade. If the public want Vaudeville, there are plenty of halls where they can get it—get good variety put over by men who show variety acts and don't dilute *their* bills with a film.

Let us return to sanity in programmes. A good picture, a newsreel and good selected shorts. Oh, yes, I know, the public have now been taught to expect something different, but I repeat, kill the quantity pigmy and let us go back to the quality giant! In the old days the giant brought us money to the box-office.

"Glorified Office-Boy"

Let me here say something about the position of the circuit manager. I have heard, and no doubt readers of the KINE. have heard, time and again from those in the Trade and from the public, that your modern circuit manager to-day is nothing but "a glorified office boy in a boiled shirt," whereas the manager of the independent hall is weighted down with cares and responsibilities that on a circuit are dealt with at head office.

Nothing could be further from the truth.

That this argument is a fallacy is proved, I am convinced, by the fact that the circuit men have shown themselves to be better showmen, better exploiters, men with a better sense of business acumen and management than some of their independent colleagues.

Circuit managers—six of them—in which my company was represented, this year won the "Kine." Showmanship Trophies.

One of our own managers, Durban Long, of Southport, won second prize in the recent Showmanship competition organised by Paramount, which was open, not just to Great Britain, mark you, but to the whole world. Is there not a moral in that?

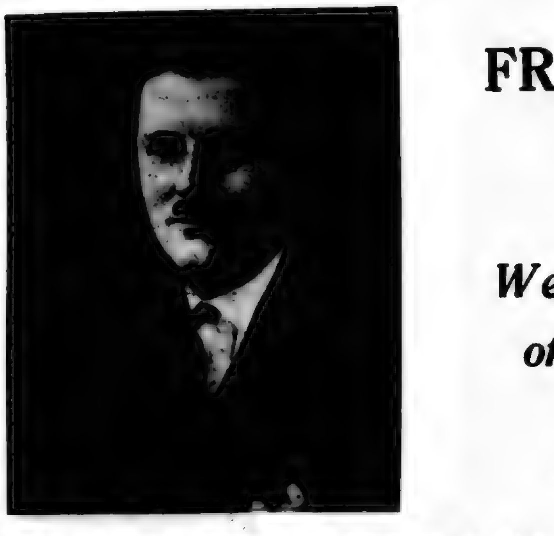
As far as our managers are concerned, they are "Kings of Their Castles." Naturally, in an organisation like Associated British Cinemas, which not only controls 450 kinemas, but is a large public company, there is a certain amount of routine work that the local manager must accomplish. A manager in our company is a MANAGER. We listen to his advice on the tastes of his local patrons, he runs his own showmanship and exploitation stunts and, if he feels that a particular picture will do well with special exploitation, we are always willing to help him with an additional budget. No, circuit hall managers are not mere robots.

The New Radio Wonder

It seems that a number of exhibitors are scared stiff of television, and so, in this New Year article, it may not be out of place if I give briefly my opinion on this new wonder of science.

Television, in my opinion, is not, at present, a menace to the kinema, although it might be in the far distant future. But from what I have seen of it—and I have seen it a number of times last year in various theatres—television is still in its teething stages.

It will have to make very great headway, both technically and from the point of view of popular appeal, if it is to become a rival to the screen.



FREEDOM FOR THE NEWSREEL!

We Must Fight any Form of Political Censorship

By GERALD F. SANGER

Producer, British Movietone News

THE veiled threat of the censorship of newsreels has again cropped up with varying intensity.

The regulation of any form of journalism is an idea fascinating to the bureaucratic mind. Just at present the urge springs from the theory that if we are to combat the regimented propaganda of totalitarian countries, we must initiate some form of regulated propaganda ourselves.

This argument was propounded in all seriousness by a speaker on the B.B.C. recently. The object goes far beyond censorship, which is merely the power of veto, and aims at control or "guidance."

I do not believe that it is a formidable threat, because the instinct of democracy is to react from totalitarian methods, not to copy them. Nevertheless, the newsreels will have to maintain a vigilant attitude for the next two years.

There are several forces ready to take advantage of any false step by any one of us to assail the whole status of our business. The believer in a more centralised, nationalised publicity is one. Municipal authorities with strong party leanings are others. The newsreels respect the municipal authorities and adhere to the principle of "no party politics"; but they feel sometimes that recognition is lacking among councils of the importance to every community that newsreels should be free.

The Freedom of the Newsreel is a principle well established by now. But we should be clear what this phrase implies. The Freedom of the Newsreel, like the Freedom of the Press, or, for that matter, the Freewill of the Individual, is not an absolute and arbitrary thing. It recognises certain practical limitations.

For instance, no newsreel will issue a subject dealing with crime. This is a self-imposed ordinance.

In the same way, newsreels avoid controversial subjects. Exceptions to this rule can be quoted. It is even possible that the rare exception can be justified on the merits of its own particular case. But the fact that audiences consist of all manner of people with widely differing views determines this point.

In fact, the Freedom of the Newsreel rides along with its impartiality. And as newsreels have enshrined the principle of impartiality, so they claim to interpret it in their own way, according to the traditions of free and unfettered Democratic Journalism.

DARRYL F. ZANUCK

TWO outstanding personalities in the producing world write below of the trends and improvements last year in box-office attractions and discuss the problems of the future.

CAPT. RICHARD NORTON

PRODUCTION CAN GO AHEAD WITH CONFIDENCE

Our Industry is All Set Fair

By DARRYL F. ZANUCK

Vice-President in Charge of Production, 20th Century-Fox.

WHEN the weather bureau promises sunshine for a holiday, and a million pleasure-seekers venture forth, only to have their spirits and best bibs and tuckers drenched by a cloudburst, the forecaster goes on about his daily task of prophecy without the least qualms as to the safety of his job!

But let a film producer make the same error in calculation! His misjudgment, if it involves the trend which production will take over a full season's programme, will not only cost his company untold sums of money, but must eventually cost him his job.

It would be foolhardy, therefore, unless definite signs are upon us, to say what the trend for a season may be.

Trend for Coming Season

However, when clouds are overhead and the first drops are felt, it needn't require the scientific lore of the weather man to justify a statement that "it's going to rain." And with the announcement of several film companies of forthcoming productions, inspired by the success of "Alexander's Ragtime Band," it is similarly rational that this picture, at least to some extent, has definitely started a trend for the coming season.

Producers do not set the trends. The public does that by its acceptance or rejection of some innovation in story or treatment which a producer submits. But there is one definite trend in public preference which the producer recognises as a guide-post for his current and future production plans.

This is the zest of the public for bigger pictures. When studios first started spending £200,000 *on a picture some alarmists felt that the danger-point was at hand. But every production worthy of its cost returned a profit. When production costs soared as high as* £400,000 *the tocsins again were sounded. How, even with European markets, were pictures going to gross that figure, to say nothing about the necessity of a proportionate return on the investment?*

The answer to that question can be found in the receipt ledgers of the companies which have taken the chances, and found that their biggest pictures returned the biggest grosses.

To-day the cost of a picture is limited only by its dramatic scope. When the result in entertainment value justifies the amount, it will be found that the picture not only returns its cost, but a fair share of profit.

Colour has Made Progress

With this assurance, producers can go forward for 1939 planning and making elaborate spectacles based on history, fact or fiction. They can be confident that in the film public they have an ally who will not fail them when the lines form at the right of the box-office.

"Alexander's Ragtime Band" showed that music, when it helps to tell the story as well as stress the mood, can be a distinct part of the drama itself, and music therefore will be an increasingly important factor in the coming year.

Colour in photography, too, will be increasingly important. Advancement in the colour laboratories has been made, and as the studios continue to resort to it more frequently further advances can be expected.

Effect in Outdoor Stories

Especially in outdoor stories is this type of photography particularly effective. The 20th Century-Fox company has just finished filming two big productions in Technicolor, "Jesse James" and "Kentucky." It is our belief that colour in this type of production definitely enhances the dramatic values of the story.

Other trends doubtlessly will crop out in the course of the year, for this is a variable and varied Industry. The search for entertainment material is an endless one. *We need new stories, new stars, new methods—and always will need them.*

IMPROVEMENT IN BRITISH FILMS IS REMARKABLE

But Volume is as Important as Good Quality

By Capt. RICHARD NORTON
Managing Director of Pinewood Studios

THE most striking thing about the year just past has been the remarkable improvement in the quality of British pictures designed for the world market.

I have in mind many films, but here are but three—"Pygmalion," produced by Gabriel Pascal; "The Drum," made by Alexander Korda, and "The Citadel," made by Metro-Goldwyn-Mayer's British organisation.

Although these pictures were as different, subjectively, as chalk, cheese and celery, they had these vitally important things in common—entertainment and production quality. They alone will do more for the prestige of British production throughout the world than any amount of talking.

The Films Act must certainly be blamed for failing to give momentum to production during 1938. But I must admit that one thing about the Act has impressed me. It has sounded the death-knell of the "quickie."

It is obvious that the production industry in 1938 could do nothing but suffer a set-back in view of the disappointing incidence of the Act, which perhaps legislated too much for quality and too little for quantity in its first years, and no trade has failed to suffer from the lack of confidence due to the uncertain state of European politics.

I can assure you, however, that the Films Council, appointed to advise the Board of Trade in the matter of the Cinematograph Films Act, fully realise that volume is just as important as quality.

I feel sure that the Government fully allow for these difficulties and that steps will quickly be taken to put them right.

American companies working over here may have produced less films. But how admirable the majority of those films have been in quality! "A Yank at Oxford," "Keep Smiling," "The Citadel" and "Stolen Life," which you will shortly be seeing, to mention a few, have all achieved standards equal to the best output of any studios in the world.

U.S. British Production Will be Increased

We owe a debt of gratitude to the Americans for this increase in quality, and I am convinced that on the strength of their past successes they will now increase their British production schedules during the coming year.

As a result of the excellence of the quality films made during 1938, *I believe that the New Year will see a greater willingness on the part of the City in financing sound production. Evidence of this is already in my possession, and to my mind is the best thing that can happen during* 1939, *but I would also like to see during the New Year more financial co-operation in pictures on the part of senior executives who can afford it.*

This must be a healthy move whether or not it suits the machinery of the Quota Act. I am only referring here to surplus quota pictures that are made for profit and not to satisfy an Act.

Finance will never be happy in a tricky Industry like this unless the senior executives feel their responsibilities, and are willing to take risks in their living.

I also hope to see the end of the "cycle" craze in films during the New Year. Nothing was more deplorable, to my mind, than the crazy-comedy cycle through which we recently passed. If you have a good crazy-comedy story, by all means go ahead and make it. But for heaven's sake don't do it just because everybody else is, and this criticism applies to all "cycles," whether they be historical, medical, back-stage musicals or anything else.

OVERLOADED PROGRAMMES ARE ILLOGICAL AND CREATE A DISHONEST POLICY

A new photograph of Oscar Deutsch taken in his study especially for the "Kine."

Exhibitors! You Have Been Warned!

By
OSCAR DEUTSCH
Chairman and Managing Director, Odeon Theatres, Ltd.
In an Interview with a KINE Representative

OF THE MULTIFARIOUS PROBLEMS CONFRONTING THE EXHIBITING TRADE TO-DAY, THERE IS ONE STANDS OUT HEAD AND SHOULDERS ABOVE ALL OTHERS, AND IT IS ONE UPON WHICH VERY STRINGENT AND EMPHATIC STATEMENTS WERE MADE TO A REPRESENTATIVE OF THE "KINE." BY OSCAR DEUTSCH, CHAIRMAN AND MANAGING DIRECTOR OF ODEON CINEMAS AND A DIRECTOR OF SCOPHONY, LTD.

THIS IS THE PROBLEM OF OVERLOADED PROGRAMMES. IT IS A PROBLEM IN ITSELF, AND IS NOT, AND HAS NEVER BEEN, RELATED TO THE PRESENT GRAVE SHORTAGE OF PRODUCT.

"It is really about time the question of long programmes was tackled in an organised manner," said Oscar Deutsch. "I am absolutely and irrevocably opposed to bolstering up film programmes with variety acts or any other extraneous aids to entertainment in a picture house with anything but pictures.

Quantity Tells

"I have always maintained, and I maintain more strongly than ever to-day, that the ideal and proper programme to be paid for by the public as entertainment should be composed of one high-quality feature, a newsreel, and selected shorts.

"You ask me whether the public has not been so satiated with the long programmes that in some cases are being offered in London and elsewhere to-day, that they would rebel at a change.

"If there is any truth in the claim—and I do not really believe it—that the public wants a different situation, it is because of the maddening policies laid down in the past by exhibitors.

"Have you ever heard of a theatre manager trying to fill his theatre in the West End or a Repertory Promoter putting on two full-length plays in the same bill for the same admission money?

Illogical System

"It is because the public has been encouraged to expect so much that the present illogical and fantastic system of programmes lasting anything from three and a half to four hours has come into force.

Perhaps, however, it is not too late to issue a warning against this evil not only to the public but to exhibitors themselves. Exhibitors to-day *should* be warned of the grave danger confronting them by the continuation of this policy. They must be checked. There is no greater danger confronting us to-day.

"It seems to me that the exhibiting trade to-day, instead of decreasing their offerings are increasing them.

"Here is another aspect of the problem. In my view, and I am sure that it will be borne out by other large circuits as well as the independents, there are not 104 worth-while good quality first features available for showing in any one year.

"Padding and Dishonest"

"Some of the programmes being offered to-day are sheer padding, and all this extra padding is nothing more nor less than a dishonest deal.

"Price-cutting as regards seating and admission is also to be considered. I doubt whether you can find to-day any other business or trade so foolishly and so illogically run as the exhibiting side of the film Industry to-day.

"We must educate the public *out* of this quantity complex, and, as much as we have foisted this spate of films on them, educate them *into* what they first had in the early days of our Trade—quality of the period and good value for their money.

Box-office Sequels

"We have to-day this quality element developed to a larger degree than at any time before. We have not perhaps quantity of product, but the films being produced to-day surely are adequate enough from the entertainment value to compose the ideal programme of one feature and shorts.

"With shorter programmes exhibitors could turn round more often and take increased money at the box-office. An example of this sensible policy is to be found in France. How many theatres are there showing two features and a mass of other so-called 'entertainment' going on for hours?

"I have spoken already of the great improvements in the quality of the films to-day. This particularly applies to British films, to which every tribute should be paid and congratulations offered to their producers.

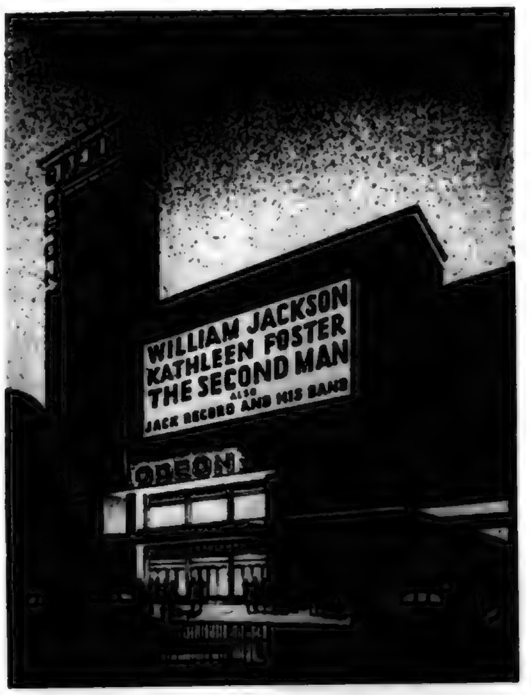
Not One British "Dud"

"It is a stirring and encouraging augury for the future. Looking back over 1938 over all the British films that were exhibited—in my theatres, at least—I think I can honestly say that there was not one that did not turn out to be a box-office success.

"I believe that this standard will be maintained in 1939, and that we exhibitors can look forward to some really very fine pictures that will belie the half-hearted slur of its label—'A British Picture!'"

In view of his reported successes with his chain of Odeon theatres, Oscar Deutsch is well placed to offer a considered opinion on the vexed and evergreen question of circuit competition over that of the independent exhibitor.

He does not regard the hold of the circuits as one of strangulation.



An artist's impression of the Odeon, Leicester Square, which is the West End monument to Mr. Deutsch's enterprise

"It is nonsense to say that the circuit is forcing the intelligent, businesslike exhibitor out of existence. If the independent is desirous of remaining in his Trade there is ample space for him, ample room for all of us.

Stabilisation Needed

"I think we have reached a point where the present status of building should be stabilised.

"Brisk and fair competition is always the life-blood of any trade. Let me make a political allusion.

"Although Conservatives and Labour Members of Parliament differ in their political opinions, they are all mostly good patriots fundamentally, and frequently can fight a cause side by side. There is no reason at all why the circuits and the independents should not fight the battles of our Trade side by side as well."

Kinema "Lookies"

Oscar Deutsch's connection with the new radio science of television is well known by reason of his connection with Scophony, Ltd., and it might seem redundant to say that Deutsch does not see any threat to the kinema in television. He was most emphatic, however, in the manner in which he expressed his opinion.

"I am perfectly certain in my own mind," he declared, "that the present system of television for the home will not affect our trade. Any slight loss as television develops for home sets will be more than offset by the great future of television in the kinema itself."

Separate Service Needed

In this connection it may not be inappropriate here to recall that at the annual general meeting of Scophony, held on December 30, Sir Maurice Bonham-Carter, the chairman, who, in the course of his speech, dealt with kinema television prospects, thought that the kinema Industry could not possibly take their entertainment from the B.B.C.

The Government should, therefore, grant facilities for the establishment of a separate kinema television service to be operated by the kinema Industry, which would, no doubt, help the B.B.C. in provision of entertainment for the home, while the B.B.C. in return could lend to the kinema Industry their technical experience in transmission.

He anticipated that when a separate kinema service was established, their kinema television apparatus, with its greater light efficiency, durability, simplicity and ease of operation would prove an important source of revenue.

A Production Pool?

In view of the shortage of product and the unsuitability of certain types of films for certain areas where public taste differs, there has been talk again in the Trade of a scheme whereby independent exhibitors should enter the production field to satisfy their own needs.

"There is much to be said for this point of view," said Oscar Deutsch, concluding the interview, "and I am not uninterested in it.

"I would be willing to give my support to an independent producing scheme if it could be properly thrashed out, well organised and directed by men who are businesslike and are experienced in their knowledge of exhibiting, public taste in films, and the actual thorny problems of production in the studio."

P.S. ("PETE") HARRISON ASKS:

WHY ARE THERE SO MANY POOR PICTURES?

Responsibility for Production Should be More Evenly Divided in the Studio

"PETE" Harrison, of "Harrison's Reports," is known to British exhibitors, as to American, as one of the shrewdest, best informed and most outspoken critics of motion pictures. Famous for his nose for box-office values, he here speaks frankly of the reasons why so many pictures, which look "naturals" on paper, turn out to be failures.

MORE than twenty-four years have passed since the multiple-reel feature became established as the basis of motion picture entertainment, yet the ratio of poor to good pictures has remained almost the same.

It is true that production technique has advanced, but so has the ability of the public to appreciate good pictures and to recognise dramatic shortcomings. If a present-day fair quality picture were shown ten years ago, the audiences of that day might have pronounced it a marvel, but to-day it is considered only passable, to be seen when nothing better is in sight.

As a matter of fact, the education of the public to distinguish the bad pictures from the good has reached so high a point of development that they know in advance whether a picture is or is not worth seeing. Intensive publicity seems unable always to have an effect on the picturegoers; they seem to "scent" the good pictures.

As a result of such education, when a picturegoer invites his family or his friends to a picture show, he no longer says, "Let's go to a movie to-night"; he asks, "What's playing at So-and-so Theatre to-night?" If the picture on the programme that evening fails to suit their tastes, they say, "Let's stay home and listen to the radio."

More "picture-shopping" is done to-day than at any other time during the history of the motion picture, not only because, as said, of the education of the public, but also because of the economic conditions.

A family to-day has less money to spend on luxuries, such as motion pictures, than it had several years ago. People are compelled, by financial necessity, to see fewer pictures than they saw when times were better. This condition has resulted in making the public inquire carefully into the merits of the picture available on the occasions when their limited means enable them to attend the theatre. That is why the producers should have concentrated their efforts on producing a larger number of good pictures than they produced during the years of prosperity.

U.S. Producers' Great Opportunities

In the United States a producer has every aid he needs to enable him to produce a larger number of high-grade pictures: plentiful capital, trained screen writers, expert directors, most modern mechanical equipment, and, in fact, every contrivance designed to facilitate the production of the highest type of motion pictures. And yet he fails to produce nearly so many good pictures as the public demands. Many a high-budget picture is not even worth showing; and the percentage of those of lower budget worth seeing is, indeed, small. What is the reason?

Whenever the causes for the low percentage of good pictures produced nowadays is discussed, invariably the reason given is centralisation of production. In most studios in America the responsibility for the picture output rests on the shoulders of only one person—the executive producer. Nothing is set into motion without his approval.

Can an executive producer, even the most experienced, make a large proportion of meritorious pictures, when the responsibility rests entirely with him?

Before answering this question, let us examine what he has to do. At the outset, let me say that the working year of an executive producer consists of not more than forty weeks. The other twelve weeks are taken up with:—

1. *His vacation.*
2. *Trips to New York to consult with the president of the company and with the home-office executives, including the sales executives, the publicity and exploitation directors, and story editors, to determine, not only the company's policy, but also the type of stories that should be selected for the ensuing season.*
3. *A trip abroad to buy foreign stories, to look over foreign talent, and to study the wants of his foreign market, which needs close watching, since a substantial percentage of his company's income is derived from that market.*
4. *Illness; and*
5. *Attention to his family's needs.*

What a Producer Has to Do

Assuming that his company sells fifty feature pictures a year, and that he employs at least ten unit producers to make these fifty pictures, such an executive producer will be required:—

1. To devote at least two hours a week for each of his unit producers, discussing with them stories, directors, stars, players, and other production personnel.

2. To select story material. He must say "No!" at least to nineteen story ideas before he may say "Yes!" to one; and since he will have to produce fifty feature pictures a year, he will be required to read at least one thousand stories each year. This consumes time, even if the stories should be submitted to him in condensed form.

3. To hold story conferences with the head of the story department, together with the assigned writer, first for the treatment, and then for the screen play, in which conferences the unit producer as well as the director must take part. Frequently a story is rejected as unsuitable material even after it has been decided upon and all the time for the conferences had been consumed. If the number of stories rejected under these circumstances is fifty a year, at least one hundred such conferences must take place each year. Such conferences may consume anywhere from one hour to three and even more hours.

He must look at the daily rushes, so that if any scenes had been taken improperly they may be retaken. An executive producer who is required to produce fifty pictures a year must pass upon at least 100,000 ft. of film for each picture, or a total of 5,000,000 ft. a year minimum.

He must receive and listen to the proposals of agents. He cannot afford to ignore any of them, for the one that may be ignored might just have an idea that would make his company money. Since there are **142** agents in Hollywood, it is readily seen how much of his time he must devote each year to the agents.

Since the items so far enumerated will require at least three times the number of working hours of such an executive, it is hardly necessary to enumerate other items, such as discussing contract terms with players, directors, unit producers, authors, sound men and other mechanics, developing new talent, and one thousand and one other things that are necessary to keep the wheels of a studio moving. All these require the consumption of considerable of his working time.

From the enumeration of the foregoing, one may readily realise that it is impossible for an executive producer to deliver a substantial number of money-making pictures, even if he were a genius, and even if he had capable assistants for carrying part of the load.

The cure of the evil lies in decentralisation of production. If the responsibility for the quality of the pictures were to be divided among all the unit producers, there would be a great improvement in no time.

With the responsibility divided, an executive producer would soon know which one from among his unit producers has the necessary mental equipment to do his job well, for if the first three pictures of such a producer would prove to be box-office failures he could be replaced by a more capable producer.

Of course, if a unit producer were to be held accountable for the results, he should, at the same time, be given the necessary authority.

Studio Discipline versus Temperament

He should be given the right to cast his director in the same way as he casts his stars and his players. Frequently a producer works on a story in accordance with a line of thought he had resolved is the best, but when he is handed a contract-director of great reputation and such director decides to alter not only the plot, but also the characterisations, he is helpless; the front office in nine cases out of each ten will uphold the director as against the unit producer.

The director's line of thought might not be so good. The producer may battle at first for the prevalence of his ideas, but eventually he is compelled to give in.

To place responsibility upon unit producers presupposes, of course, the existence of capable producers of this sort. Unfortunately there are not enough to go round, and Hollywood has not yet determined to institute a system of developing not only unit producers, but also other craftsmen. The reasons for it are so many that it is difficult to enumerate them in this article. Nepotism, however, is one of the outstanding causes.

England could profit from the shortcomings of the American studios. The British producers could develop man-power if they should be serious in their determination to enter the American market profitably.

They could choose from among the graduates of British universities and of other similar educational institutions those who have shown reasoning ability, and train them for whatever production work they might be fitted the best.

It is a slow and arduous method, but it is the only method.

A CALL TO OSCAR DEUTSCH

BY AN INDEPENDENT

"Come Over to Us and We Will Make Our Own Pictures"

JACK PRENDERGAST, *Chairman of the Leeds C.E.A., and a well-known champion of the Independent, makes a public appeal to Oscar Deutsch to help in solving the shortage problem*

THE most vital and important problem confronting the independent exhibitor to-day is the grave shortage of product. Recent Board of Trade figures show a further substantial decline in the number of registered films. The matter is very serious, and product available for the immediate future is hardly enough to service four first-runs in any town.

The exhibiting trade is in jeopardy because the public is learning something of this serious situation. This public of ours pays something like £40,000,000 a year at the box-office, and two-thirds of this amount is taken by independents.

It was once said that we could not make films in Britain owing to climatic handicaps. That fallacy has been exploded. Now there is a feeling that there are not enough production brains in this country to whom can be entrusted the expenditure of large sums of money. To that I reply that the men who should make films are those who should also take an active part in or know the exhibiting market.

We have in Britain the greatest school of comedy in the world. I have exhibited low-cost British comedies that have pleased the public. What happens to a good comedy to-day? Because of its comparatively low production cost it rarely sees the light of day. The renter may sell it as a second feature to the circuits.

An example of this dog-in-the-manger attitude is the case of George Formby. To use a racing term, Formby was just a " selling plater " as far as the circuits were concerned until they realised the money that the independent was taking with films in which this comedian starred. The same can be said of Gracie Fields.

No Need for All This Secrecy

The present methods and policy of film production in this country are absurd. A producer goes on the floor because he has been given a distribution contract. This is a guarantee that the film will be put into circulation, but there is no guarantee of what KIND of circulation. Whatever is obtained from the circuits by bulk booking is not necessarily economic.

I do wish that there was not so much secrecy about this grave problem of film shortage. The exhibitors seem to say to themselves: " If the renters find out about this they will charge more, so don't let us talk about it."

I for one do not believe the oft-repeated statement that the independents will never combine. Do not let it be forgotten that the independents between them take anything between £18,000,000 and £28,000,000 in a year. This should be a market that any intelligent and businesslike producer should be ready to study.

AND HERE I MAKE A PUBLIC APPEAL TO OSCAR DEUTSCH. COME OVER TO US, THE INDEPENDENTS. WE WILL LAY DOWN PRODUCING AND MARKETING PLANS THAT WILL KEEP OUR STUDIOS BUSY EVERY WEEK IN THE YEAR. LET US MAKE OUR OWN FILMS, BUILD UP OUR OWN STARS.

Must we always depend on the City? Must we go on losing the confidence of the public because the City is unwilling, owing to existing conditions, to grant further finance?

The Films Act is no use to the independent. The six months' booking period for British films must be taken out of the Act, and kinemas with open dates should be forced to give those open dates as security for British productions.

Let us make the studios hives of activity. The chance of a lifetime awaits us. We independent exhibitors control the one sure element in the Industry—the market; a market in which the population of this country spend £1 a year a head.

What are you going to do about it? We cannot live for ever on reissues.

A LANDMARK IN RELATIONS BETWEEN LABOUR AND EXHIBITORS

45,000 Workers Safeguarded by Collective Agreements

By T. O'BRIEN,

General Secretary, National Association of Theatrical and Kine Employees

MANY changes have taken place in the kinema Industry during the past ten years, changes which continue.

For years one matter never seriously occupied the minds of the vast majority of exhibitors. That was the Industry's " Labour Problem." It was ignored, evaded, side-tracked, passed backwards and forwards from one group to the other, and ostrich-like the Trade buried its head in the hope it could hide from it.

All this—to the everlasting credit of a far-seeing number of exhibitors—has now changed, changed in 12 months. Nineteen-thirty-eight surely will become a landmark in the Trade's history. Is it not the year when the whole Trade, through the General Council of the C.E.A., decided to end the increasing odium that was being hurled upon it by Parliament, the public and employees alike in regard to the wages and working conditions of its workers?

The C.E.A., for the first time in history, " made its peace " with organised labour and gave national recognition to the N.A.T.K.E.;

Recognised it as the appropriate Trade Union for the purposes of representing all grades of kinema workers;

Instituted negotiating machinery throughout Great Britain, and from which has resulted 30 *trade union agreements covering approximately* 2,500 *kinemas and about* 45,000 *employees.*

This is an achievement which any industry might well be proud of. Such an advance towards the regularisation of labour conditions in the kinema Industry is phenomenal and unparalleled.

It marks the crowning triumph of years of persistent effort on the part of the N.A.T.K.E. despite formidable opposition, not only from certain groups of exhibitors, but also from hostile trade union quarters. Such is the record of 1938.

There is, however, still a good way to go. What has been obtained is not the heavenly Jerusalem, but a real endeavour to put right what was wrong.

Much remains to be done. The evil conditions of 30 years can hardly be changed into Utopia in 12 months by the first batch of agreements made.

What is important in future is the definite intention of the Trade to regularise by the principle of collective bargaining the working conditions of its employees. A trade union is no passport into Paradise, but it is a means of bringing the principles of social justice to bear in any given industry. It does prevent sweating; it certainly halts the bad employer and prevents him from competing unfairly against the good employer who plays the game.

The Recalcitrants

There are still a number of exhibitors who are strongly reluctant to " fit in " with the present development; who criticise what has been done, and who prate about " interference " with " our happy family "; who long for the " good old days " when " master and servants " were left alone, and these " interfering busybodies of trade unions " were " told to be off about their business." We have ample evidence how this " happy family " arrangement worked out in practice. The " happiness " was by no means on the workers' side.

On the other hand, there are the employees who for ever grumble at the boss, who take all the advantages gained by trade union agreements, but would not think of joining the union that brought them about; rather do they excuse their selfish attitude by complaining that the gains received are not good enough; who have one face for their employer and another face for the trade union organiser when he calls. This type are usually the real agitators. Remarkably enough, they succeed invariably in deceiving their employer that they are " true and loyal " servants by reason that they take all out of him—but are not in the union.

Somehow this seems to satisfy a certain type of employer. Little does he realise that here discontent and agitation are bred.

Exhibitors would do well to realise that if they are prepared to give trade union conditions to the non-unionist, and at the same time decline to encourage trade union organisation, they do not " get away with it," but rather by such methods force upon the trade union a form of propaganda that obliges it to go all out for further gains and improvements in order to satisfy that standard of demand of the non-member in order to get him or her to join. Here is much food for the exhibitors' thought.

Good Will on Both Sides

The year before us is one in which high hopes are registered. The early months of 1939 ought to see all those areas which are not yet covered by agreements satisfactorily dealt with.

A large number of districts have yet to be negotiated for. There is every confidence that, in spite of negotiating difficulties, friendly and just agreements will be reached. The good will on both sides is there. The creation of the National Conciliation Appeal Board will ensure self-government of the Industry in labour issues. It will place, finally, the Trade within the comity of ordered industrial relationships.

THE SHAPE OF THE TRADE TO COME IN 1969!

A Peep Into the Realm of Fantasy

Mechanised Robots will Rule Theatres

By J. H. HUTCHISON,
Manager of the Hendon Ambassador Cinema

IF, twenty years ago, a Trade scribe had ventured to forecast the evolution of the kinema Industry to the standard prevailing to-day he would have been universally ridiculed. Undoubtedly the same fate awaits the writer of this article, who, with unprecedented foolhardiness, treads on ground where angels fear to tread.

Nevertheless, the most cynical reader must admit that nothing is impossible, particularly in a business like ours. In endeavouring to probe thirty years ahead, the author expresses the pious hope that he will be available at the end of that period to argue why some of his forecasts have not come to pass and to chortle smugly with the dogmatism of senility that in certain respects he was not imaginative enough.

Before attempting to delve into the future, an analysis of our recent progress is advisable. The most interesting deduction one may make is that, with the exception of talking pictures, there has been no radical alteration in equipment during the whole of the post-war period. Projectors, screens, arcs, film stock and other equipment and accessories are to-day basically the same as they were twenty years ago. They have been improved, of course, but it is difficult to think of any alteration to the fundamental theory of projecting pictures.

Other than the universal introduction of talking films, the efforts of the kinematograph Industry have undoubtedly been concentrated on the building of new kinemas, in increasing the standard of luxury, and in evolving additional free services for patrons.

It is universally agreed that saturation point has been nearly reached in building. As this is so, the boundless energies of kinema architects will undoubtedly be deflected to the improvement of existing properties. The technicians will have to invent new mechanism to replace existing machines if the equipment market is to be maintained. Proprietors and executives no longer concerned to any extent with new properties will concentrate their efforts on increasing the amenities of the kinemas they already control.

Dialling PRO for Programme!

Mrs. Provincial decides to go to the pictures. She dials PRO on the 'phone, and a robot voice tells her the programmes and times of showing at all the kinemas within three miles of the telephone exchange.

Now that the use of the telephone is universal, this is the easiest and most popular way of ascertaining programmes. Exhibitors pay a specified weekly rental to the Post Office for this service, by whom all programmes supplied are recorded for the appropriate telephone exchanges. This system of publicity was evolved fifteen years ago by the Kinema Board, because of the restrictions on poster advertising.

The Act of 1950 making it necessary for the plans and designs of every advertisement on a public thoroughfare to be submitted to the local authority and licensed before exhibition made the weekly change of posters impossible. The hoardings now carry stock advertisements for films on release, and are maintained by the film renters.

This Kinema Board is now the most potent force in the Industry. It consists of representatives from the Renters, Producers, Exhibitors and Employees. It was instituted because of the necessity for a representative body to act on behalf of the Industry in all matters concerning public relationship and Government control. It also appoints arbitration committees for internal dissensions.

In the event of a committee's decision not being acceptable to either party in a dispute, one may appeal to the Board, but its decision is final. This has been of inestimable value in settling arguments about barring, conditions of employment, price reduction, and the hundred-and-one other problems that are inevitable in this Industry.

Mrs. Provincial has decided to go to the Palace, as she always enjoys [illegible] players, and particularly wishes to see the new recruit to the company—the man who now plays the butler's part. The star system of the old days has long since fallen into disuse. To-day the production firms have stock companies of featured players who invariably appear together, and as often as not play the same characters throughout a series of feature films.

On arrival at the Palace, Mrs. Provincial's electricatomic car is carried by conveyor belt from the front entrance to the underground car park. The building of this elaborate subterranean garage was subsidised by the Government and in war-time will be used as an air raid shelter. There is a small open-air park for petrol-driven vehicles, but, with the advent of the new motive power, these parks are rapidly being disposed of at high prices, because of the increased value of open sites.

By Escalator to the Grand Circle

The paybox at the Palace is very similar to the type used in the film business for half a century. Tickets are electrically issued for the various denomination of prices, but the machine is a kind of comptometer. At the end of the day's business, the cashier presses a few buttons, pulls a lever, and the machine delivers the day's returns completed in triplicate.

Automatic printing and issuing machines have been installed in some houses, but are not particularly successful, principally because of the necessity for having different coloured tickets for the various categories of seats.

Above the paybox is a seating plan on which all vacant seats are automatically illuminated as these become vacant in the auditorium. This is a mixed blessing, as when the kinema is fairly full there is occasional disappointment for patrons hoping to get seats that are certainly vacant when the tickets are purchased but filled up before the patrons concerned reach the auditorium.

There is an escalator to the circle, and, in addition to cloakrooms, there is a nursery, tape machine room, cosmetic parlour, manicure and hairdressing shop, and sandwich bar. There is no actual café, this amenity having long since proved to be unprofitable. There are dog kennels in the open-air car park and auto-gyro 'planes may land on the flat roof.

Tickets are checked in a machine for that purpose, which retains and files one-half of each ticket inserted in the slot by the checker on duty. In the auditorium vacant seats are again recorded at the end of each row. Gangways are illuminated by violet ray type lamps, the light of which will only be reflected by the gangway floor covering, and the seats are covered in a material with similar properties, so that the " black " light from the usherettes' torches may be reflected if necessary.

Television News from a Central Station

So Mrs. Provincial adjusts her seat and settles down to enjoy the television news. This is a pictorial résumé of all the principal events of the day up to one hour previous. It is rediffused from a central station where a permanent record is made from a master television of all important and topical news events. Items are continuously reproduced, so that a theatre may tune in at any time and for any period. Items of particular interest may at any time be picked up on the kinema television apparatus and transmitted direct to the audience.

The feature film is both coloured and stereoscopic. This tremendous advance in the technique of film projection was made possible by the invention of a prismatic lens for the projector and a complementary lens for the camera. There is no beam from the operating box, as the light used may only be reflected by the composition of which the screen is made. The projector lamp is a tiny gas-filled bulb, and, since the invention of non-inflammable stock and a reduction in thickness, it is now possible to load a complete film in a single spool on one machine.

Sound no longer comes from fixed points behind the screen, but emanates from the actual source, and atmospheric machines are standard in all up-to-date kinemas. These involved pieces of mechanism operate according to a cue-sheet sent out with the film, and are primarily intended to bring the viewers' sense of smell and feeling into harmony with the other senses when a film is being watched. The machines operate in the air-intake room, where air is cleaned, and heated or cooled by chemical action.

There are trailers to advertise forthcoming attractions, consisting not only of scenes from the films but of personal appeals and recommendations from leaders of public thought. The kinema Industry now has the enthusiastic support of clergy, politicians, and all those concerned with the spiritual, educational and moral welfare of the public. This co-operation has been advantageous to all concerned.

Although every possible facility is available to kinema patrons to-day, and the trend is to save customers from the slightest possible exertion, the human element is still essential. For a short period about ten years ago the tendency was to mechanise everything, but it was found that too many machines dispelled the illusion of entertainment, with the result that several clever mechanical accessories were discontinued and employees re-engaged.

The most intriguing invention of all was certainly the robot manager. This figure was designed to perambulate the theatre with dignified gait, answer all manner of questions in a courteous manner, and a not inconsiderable revenue was anticipated from tailoring firms for the concession to dress the figure. Unfortunately, there were several disadvantages, making it necessary for the inventor to take it off the market for the time. He is stated to be working out new specifications that will enable the robot to make decisions in an emergency, and when successful he will no doubt find a ready market for the machine.

Government Inspectors

As more and more new restrictions were imposed on the Industry, the responsibilities of managers became so onerous that the competent authorities decided to do something about it. An Act was accordingly passed in 1950 making it a condition of every kinema licence that a resident Government Inspector should be on the premises during the whole time a theatre was open to the public.

These inspectors are civil servants, and one is permanently installed in each theatre. The cost of this service is almost covered by the very much increased licensing fee of £1,000 per annum. They have naturally usurped much of the managers' authority, and are responsible to the National Licensing Powers for the conduct of their respective kinemas. They are concerned primarily with employees' hours, admission of children, film programmes, temperature and humidity of the theatre, machine-guards, cleanliness, prices of seats, civility of employees, publicity used, music played, and all other items in kinema operating that afford the opportunity for control of one kind or another. A patron with a grievance no longer sees the manager, but asks for the Government Officer. The Kinema National Board has been trying for some time to persuade the appropriate Government department to authorise these officials to protect the trade from unreasonable patrons, but so far without success.

Consequently many prominent exhibitors advocate the nationalisation of kinemas, and have signified their willingness to hand them over to the Government for a nominal price. The sponsors of this scheme are reputed to be very shrewd executives. Do they see the shadow writing on the wall?

START *the* NEW YEAR WELL!

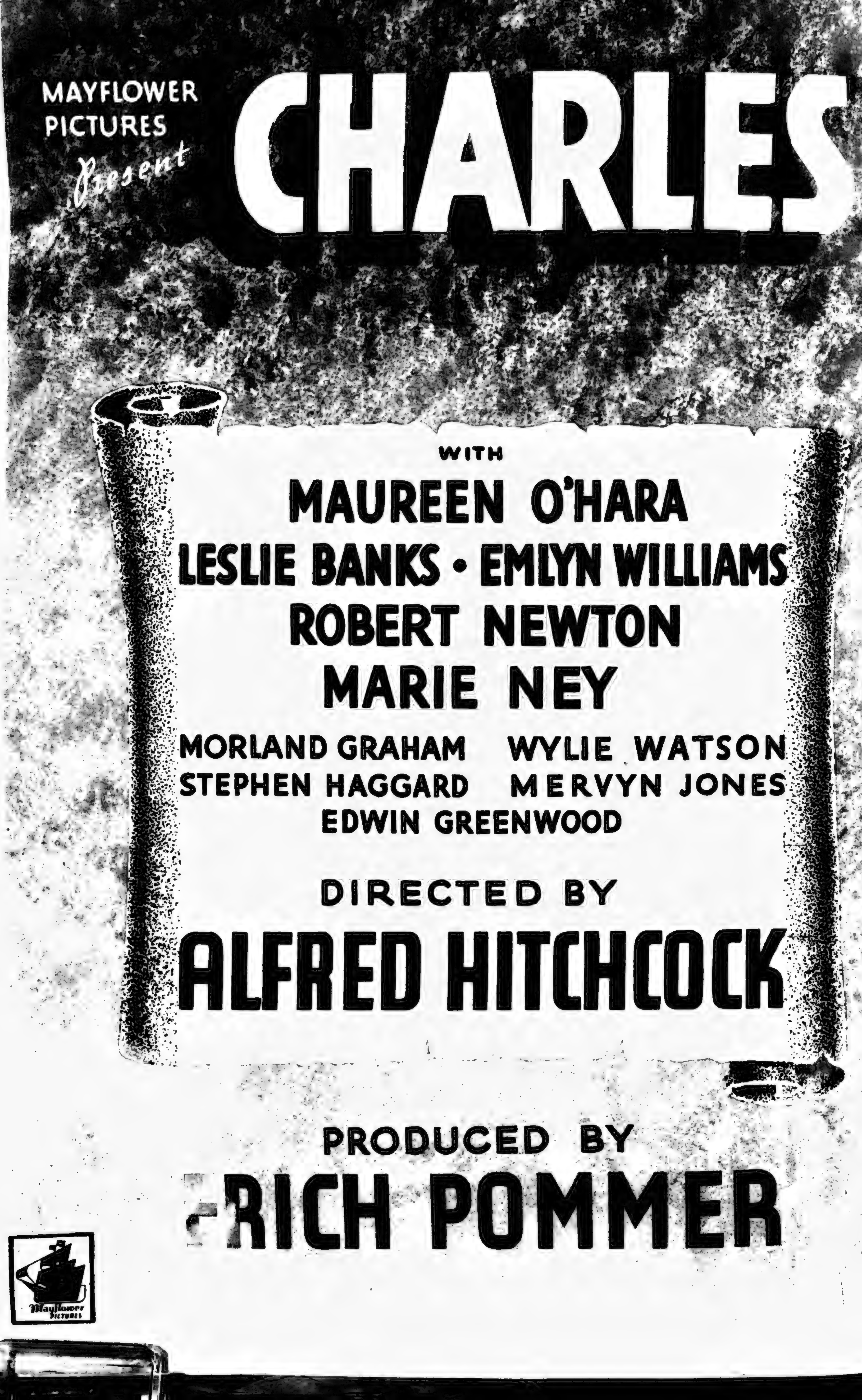
You must appreciate that there is going to be keener shopping for pictures by the public than ever before.

You must realise that it is more necessary than ever to show "Down to Earth" Pictures.

Never before in the history of this industry was your buying problem more important than it is now. Buy badly and you will have empty seats, but buy with brains with the backing and support of the most successful film company in the world and you will be on velvet

REMEMBER *last season you had successes like "VESSEL OF WRATH," "HOUSEMASTER," "THE TERROR," "DEAD MEN TELL NO TALES," "YELLOW SANDS" and for the New Year you will have box-office bets like "ST. MARTIN'S LANE," "HOLD MY HAND," "LUCK OF THE NAVY," "MARIGOLD," "YES, MADAM," "PREMIERE," "JAMAICA INN," "MY IRISH MOLLY," "BLACK EYES," "POISON PEN," "THE GANG'S ALL HERE," "THE OUTSIDER," "MURDER IN SOHO," "AT THE VILLA ROSE," "THIS IS THE LIFE"* and **REMEMBER** *Associated British has kept faith with you for over twenty years.*

ASSOCIATED BRITISH



MAYFLOWER
PICTURES
Present

CHARLES

WITH

MAUREEN O'HARA

LESLIE BANKS • EMLYN WILLIAMS

ROBERT NEWTON

MARIE NEY

MORLAND GRAHAM WYLIE WATSON
STEPHEN HAGGARD MERVYN JONES
EDWIN GREENWOOD

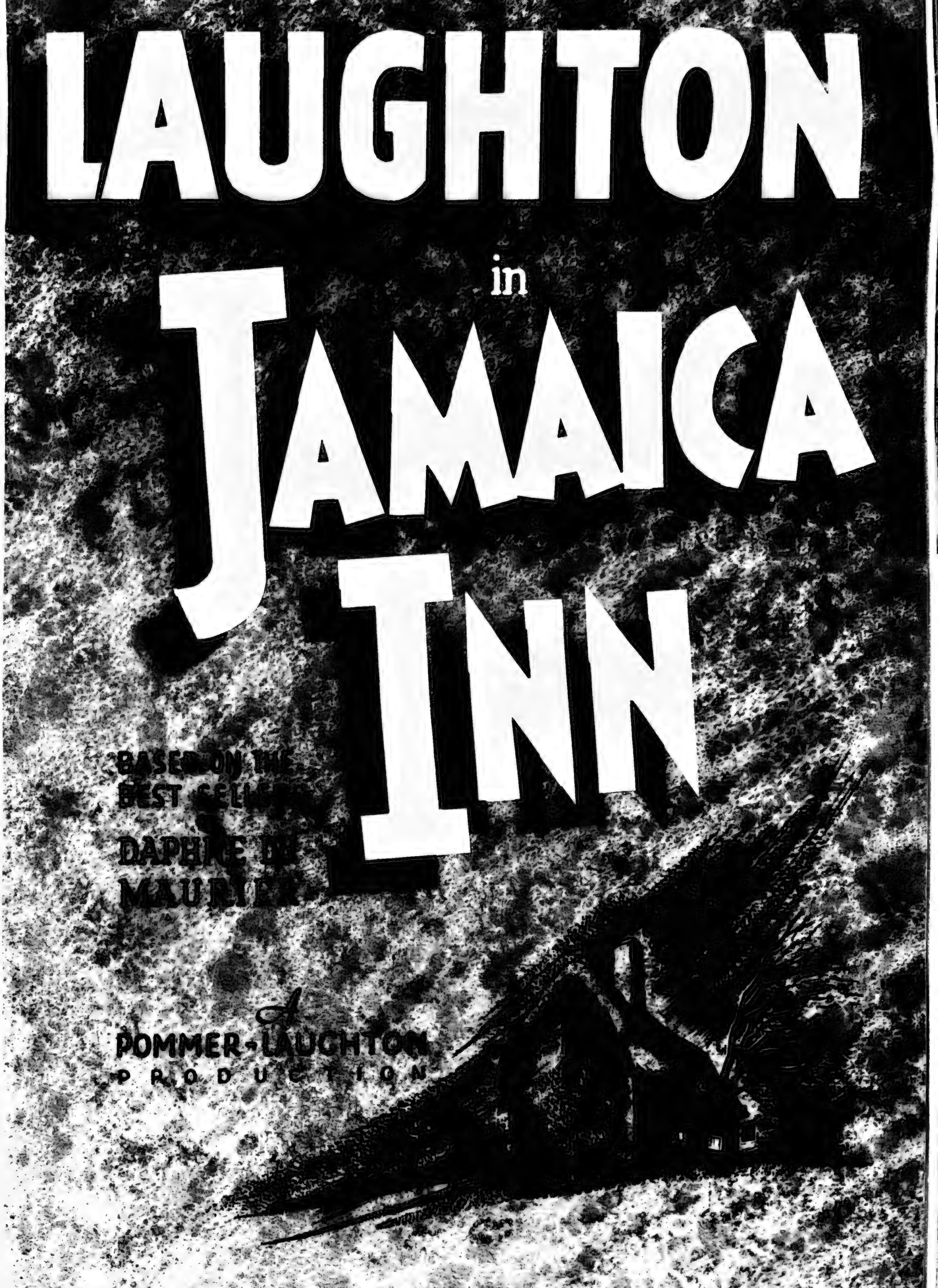
DIRECTED BY

ALFRED HITCHCOCK

PRODUCED BY

ERICH POMMER

Mayflower
PICTURES


LAUGHTON
in
JAMAICA INN
BASED ON THE
BEST SELLER
BY
DAPHNE DU
MAURIER
A
POMMER-LAUGHTON
PRODUCTION
Controlled by ASSOCIATED BRITISH

Announcing a Jack Buchanan

JACK BUCHANAN

WITH

EDWARD EVERETT HORTON

OTTO KRUGER

JACK LA RUE

The GANG'S

PRODUCED BY
ASSOCIATED BRITISH

CHANAN *Production*

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BY

TED

S H

BRITAIN'S MOST BRILLIANT LIGHT COMEDY ACTOR AGAIN BRINGS YOU ENTERTAINMENT PAR EXCELLENCE

IN

ALL HERE

JACK BUCHANAN AS A DETECTIVE IN A COM
THAT MAKES DEPRESSION A CRIME

Behind every man there is a woman an
"The Outsider" for its Sentiment, its

GEORGE SANDERS *an*

The OUTS

DOROTHY BRANDON'S GREAT DRAMATIC WORK BECOMES A SCREEN MASTERPIECE . . .

THE "OUTSIDER" IS A CERTAIN WINNER

and every woman will want to see its Humanity and its Heart Appeal.

and MARY MAGUIRE

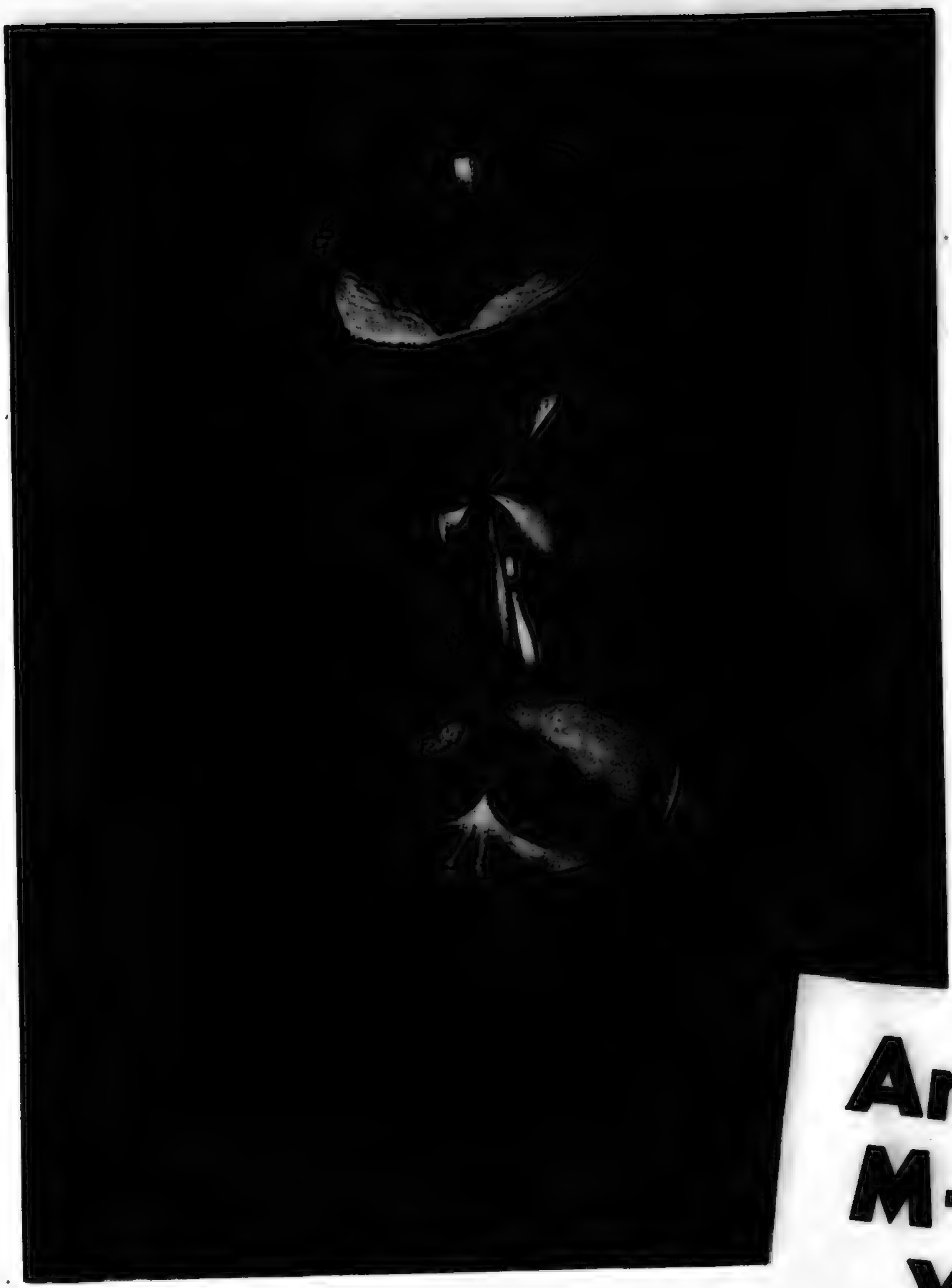
TSIDER

GEORGE SANDERS
WINS FRESH LAURELS
AS A CHARLATAN
PHYSICIAN WHOSE
SUCCESSES LEAD
HIM TO HONESTY

ASSOCIATED BRITISH

with
PETER MURRAY-HILL
BARBARA BLAIR
EDMOND BREON
KYNASTON REEVES
LESLEY WAREING
Directed by
PAUL L. STEIN

TRADE PRESENTATION
CAMBRIDGE THEATRE
MONDAY, JANUARY 30th
at 8.30 p.m.



Another M-G-M Year is Here!

The glass is turned . . . . . the sand has commenced its run . . . . . and Metro - Goldwyn - Mayer is off to a flying start with a line - up of "In-the-Bag" Hits such as you've never seen before. Follow the happy trail that Leo will blaze thru' 1939, THE YEAR OF ALL (SHOWMANSHIP) YEARS!

*Come on over . . .
it's going to be
fun!*

GRE"A"T PICTURES!

Following is a list of pictures on M-G-M's release list in the *first few months* of this year. It is the most remarkable picture service ever delivered in film history:

TRADE WINDS ARE SO BRACING!....

when they blow from M-G-M!

THE LADY VANISHES
(Margaret Lockwood, Michael Redgrave, Paul Lukas)

THREE LOVES HAS NANCY
(Bob Montgomery, Janet Gaynor, Franchot Tone)

RICH MAN, POOR GIRL
(Robert Young, Lew Ayres, Ruth Hussey)

TOO HOT TO HANDLE
(Clark Gable, Myrna Loy)

BLOCKHEADS
(Stan Laurel, Oliver Hardy)

MARIE ANTOINETTE
(Norma Shearer, Tyrone Power)

BOYS TOWN
(Spencer Tracy, Mickey Rooney)

THE SHINING HOUR
(Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas)

STABLEMATES
(Wallace Beery, Mickey Rooney)

THE CITADEL
(Robert Donat, Rosalind Russell)

LISTEN, DARLING
(Judy Garland, Freddie Bartholomew)

THE GREAT WALTZ
(Luise Rainer, Fernand Gravet, Miliza Korjus)

YOUNG DR. KILDARE
(Lew Ayres, Lionel Barrymore)

SWEETHEARTS
(Jeanette MacDonald, Nelson Eddy)

CLIMBING HIGH
(Jessie Matthews, Michael Redgrave)

OUT WEST WITH THE HARDYS
(Mickey Rooney, Lewis Stone, etc.)

FLIRTING WITH FATE
(Joe E. Brown, Leo Carrillo)

DRAMATIC SCHOOL
(Luise Rainer, Paulette Goddard)

SIGNS OF GOOD TIMES I-N-D-E-E-D!

Read on! It gets better and better!!

Treasury
METRO-GOLDWYN-MAYER'S
METRO'S MILLION POUND STORE-HOUSE

Leo has the key to the industry's gold-mine of properties! He has amassed for your box-office protection the greatest collection of celebrated stage hits, best-seller book and original stories ever owned by any one company.

Here are some of M-G-M's properties purchased in keenest competition, a number of which are already in production!

The trade has always acknowledged the fact that M-G-M release the BEST American films. It is now a justifiable boast of Leo's that he also offers the PICK of the BRITISH PRODUCTS.........

A YANK AT OXFORD
(Robert Taylor, Lionel Barrymore Vivien Leigh)

THE LADY VANISHES
(Margaret Lockwood, Michael Redgrave, Paul Lukas)

THE CITADEL
(Robert Donat, Rosalind Russell)

CLIMBING HIGH
(Jessie Matthews, Michael Redgrave)

GOODBYE, MR. CHIPS
(Robert Donat, Greer Garson)

LAMBETH WALK
(Lupino Lane, Sir Seymour Hicks, Sally Gray)

ASK A POLICEMAN
(Will Hay, Graham Moffatt, Moore Marriott)

Robert Taylor and
Wallace Beery in
STAND UP AND FIGHT
with Florence Rice, Helen Broderick, Chas. Bickford

THE GIRL DOWNSTAIRS
with Franciska Gaal, Franchot Tone, Walter Connolly, Reginald Owen

Norma Shearer and
Clark Gable in
IDIOT'S DELIGHT
with Edward Arnold, Joseph Schildkraut

Eleanor Powell
Robert Young
Burns and Allen in
HONOLULU

Mickey Rooney in
Mark Twain's
HUCKLEBERRY FINN
with Walter Connolly, Lynne Carver

Spencer Tracy and
Hedy Lamarr in
I TAKE THIS WOMAN
with Walter Pidgeon, Ina Claire, Lana Turner

Joan Crawford in
ICE FOLLIES
with Lew Ayres, James Stewart and the Ice Follies Dancers

Judy Garland and
Frank Morgan in
THE WIZARD OF OZ
In Technicolor
with Jack Haley, Ray Bolger

Jeanette MacDonald in
BROADWAY SERENADE
with Lew Ayres, Frank Morgan, Ian Hunter

Nelson Eddy in
SONG OF THE WEST
with Lionel Barrymore, Virginia Bruce, Edward Arnold, Victor McLaglen

Robert Taylor
Spencer Tracy and
Wallace Beery in
NORTHWEST PASSAGE
In Technicolor

Greta Garbo in
NINOTCHKA

Clark Gable in
GONE WITH THE WIND
a Selznick International Production in Technicolor

Rosalind Russell and
Melvyn Douglas in
FAST AND LOOSE

The Marx Brothers in
A DAY AT THE CIRCUS

Wallace Beery in
SERGEANT MADDEN

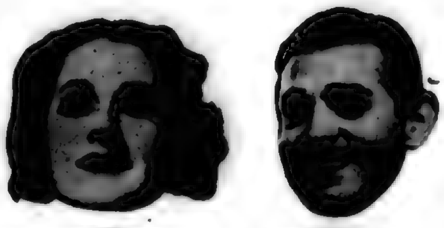
William Powell and
Myrna Loy in
THE THIN MAN RETURNS

**IT'S
YOUR
TURN
NEXT**

THAT M-G-M STAR LIST KEEPS GROWING!

a handful
when M-G-M
started

an armful now, because
every year Leo, the Star-Maker, builds
new personalities for the idol-worshipping fans—



(Alphabetical order)

LIONEL BARRYMORE
FREDDIE BARTHOLOMEW
WALLACE BEERY
JOAN CRAWFORD
ROBERT DONAT
NELSON EDDY
CLARK GABLE
GRETA GARBO
JUDY GARLAND
FERNAND GRAVET
HEDY LAMARR
MYRNA LOY
JEANETTE MacDONALD
MARX BROTHERS
ROBERT MONTGOMERY
ELEANOR POWELL
WILLIAM POWELL
LUISE RAINER
MICKEY ROONEY
ROSALIND RUSSELL
NORMA SHEARER
MARGARET SULLAVAN
ROBERT TAYLOR
SPENCER TRACY

To convey an idea of the importance at the Box-Office of many of the names below, often when another company borrows an M-G-M Featured Player, they advertise them as Stars!

Anthony Allan
Lew Ayres
Robert Benchley
Marie Blake
Ray Bolger
Truman Bradley
Fanny Brice
Rand Brooks
Virginia Bruce
Billie Burke
Jack Carlton

Lynne Carver
Don Castle
Jean Chatburn
Janice Chambers
Ina Claire
Alan Curtis
Melvyn Douglas
Buddy Ebsen
Reginald Gardiner
Greer Garson
Virginia Grey

Sara Haden
Fay Holden
Mary Howard
Henry Hull
Ruth Hussey
Betty Jaynes
Rita Johnson
Allan Jones
Allyn Joslyn
Guy Kibbee
Terry Kilburn

Edward Kilroy
Miliza Korjus
Leni Lynn
Ilona Massey
Douglas McPhail
Frank Morgan
Ann Morriss
George Murphy
Tom Neal
Dennis O'Keefe
Maureen O'Sullivan

Reginald Owen
Barnett Parker
Cecilia Parker
Nat Pendleton
Walter Pidgeon
Gene Reynolds
Florence Rice
Lionel Royce
Gilbert Russell
Ann Rutherford
Jo Ann Sayers

Gale Sondergaard
Robert Spindola
Kenneth Stevens
James Stewart
Lewis Stone
Phillip Terry
Lana Turner
Virginia Weidler
Johnny Weissmuller
Christina Welles
Robert Young

FILM INSTITUTE IS NOT A HOME FOR NIT-WITS

Answering Scores of Queries from Everywhere

QUITE often friends of mine in the Trade have asked me: "Bell, what exactly is your British Film Institute?" They know we are highly respectable and all that. They know that we have something to do with educational films, but, quite wrongly, they also have a sneaking feeling that we are out to cast cold water on good, honest entertainment in the picture theatres.

Nothing could be farther from the truth. Like our office in the Tottenham Court Road, we are a half-way house between busy Wardour Street on the one side and the ascetic calm of the British Museum on the other.

We try to interpret the attitude of mind of the one to the other and make them realise, if not sympathise, with one another's point of view.

A Trade of Honest Decent People

The highbrow, we have to tell the exhibitor, isn't such a bad fellow really, even though he does talk a little airily about "montage" and expresses a profound contempt for popular films. I expect that old Will Shakespeare, too, in his day had to put up with snooty remarks from people who thought that "Macbeth" was historically inaccurate and that "A Midsummer Night's Dream" was far too light and frivolous to be seen by serious people.

But even if the highbrow film fan is a particular sort of bird, he does us all good, for he keeps us up to the mark and makes us consider and exploit all the film's possibilities.

To the highbrow we say that the members of the film trade are very decent people trying to get an honest living by selling film entertainment. They can't put on a season of foreign films, for instance, in a district where only a handful of patrons appreciate that type of film fare, or else they would go bankrupt.

All of this have I said in order to show that the last thing at the back of our minds is to be killjoys!

But what is it, then, that the British Film Institute really does do?

First and foremost I should put the emphasis on the value of its information service. Day in and day out, by telephone, by personal visit or by letter, we receive a stream of inquiries. They come from every source. A "fan" paper rings up to say that a correspondent wants to know what Claudette Colbert has for breakfast. *Can the Institute help?* IT CAN.

By
OLIVER BELL,
Director of the Film Institute

A harassed schoolmaster wants to know if there are any films available for teaching the geography of the North West Frontier. *Can the Institute help?* IT CAN.

A Government department wants to know if and when a film about tanks was shown, "just at the end of the War, I think." *Can the Institute help?* IT CAN.

Somebody has an idea for a new film; somebody's niece is anxious to go on the pictures; are there any censorship regulations in New South Wales?; can we give any introductions to people in the United States?; where can such and such a film be hired, and for how much?

So they come rolling in, and we answer them to the best of our ability.

A second important job that we are doing is to increase the use of the film for teaching purposes both here and everywhere else in the Empire. It is quite obvious that the film has a large part to play in the classrooms of the future. We are in a fortunate position.

A schoolmaster or a secretary of an education committee doesn't feel that he is being got at when we tell him that he ought to be using films in his teaching. We can therefore blaze the trail, and when subsequently a call is paid by legitimate representatives of the trade they are not sent away with a flea in their ear!

Joining Highbrow and Lowbrow Viewpoints

This work, however, only touches a comparatively few members of the Industry, though it brings us into touch a great deal with the outside world.

A section of the Institute which is of very considerable interest and importance to the members of the trade as a whole is the National Film Library. This is an endeavour to create a sort of British museum of films. We believed that it was high time somebody took up the collection and preservation of films of all kinds. As it was everybody's business, it was accordingly nobody's. We were the obvious body to undertake the job, and so we started.

The Library has now well over 1,500,000 ft. of film in its vaults. Little by little it is being made into a representative collection, showing both the development of the film as a means of general entertainment, and also the history and habits of the present day.

What will be Said a Century from Now?

The collection is not being formed with our eyes on ten or even twenty years hence. We are thinking of a hundred years to come, when our children are themselves great-grandfathers. It needs little imagination to see what value material of this nature will have to the historians, directors, art directors, film students and general public of the future. Suppose we had a film of Queen Elizabeth going to Tilbury, or the festivities attending the Restoration of 1660, or even of Wellington's return from Waterloo, what a thrill it would give us!

For the future we shall have a record of history onwards from the first flickering shots of Queen Victoria's funeral and the coronation of Edward VII. We shall have a record of the development of public taste in the movies. We shall be able to see and hear the famous actors and actresses of to-day playing their greatest rôles. There is no longer any need for the great productions of to-day to be swept with the plays of yesterday into the lumber-room of our memories.

Naturally, the Institute does a lot of other things than these. But all of them are designed to put the film in its rightful place as a means of entertainment and instruction. Our anxiety is to serve. And if we can be of service to any of your readers in this coming year, *I hope they won't hesitate to ask us because they are afraid that we members of the British Film Institute staff are an unsympathetic lot of academic nit-wits! We aren't!* TRY US!

INDUSTRY "SACRIFICED" BY THE ACT

Available Product is Unsuitable

Declares HECTOR A. McCULLIE

AFTER a few months' experience of the new Cinematograph Films Act it is now obvious that the Industry has been sacrificed as a burnt offering on the altar of Anglo-American Reciprocity. It was impressed upon the Government that to legislate for a commodity without due regard or legislation for the expanding market was bad legislation which could only result in the production of the commodity failing to meet the demands of consumers.

The present shortage of product is serious enough from the point of view of volume, but can it be denied that the position is aggravated by the fact that much of the available product is proving unsuitable, and that, instead of having a choice of programmes, the public has instead a choice of buildings?

During the past year the success of films of the type of "South Riding," "The Drum," and "Victoria the Great" should prove to the Industry that the public to be catered for is far more intelligent and less superficial than four or five years ago. The three examples mentioned all succeeded because of their appeal to the public, and in fact the freshness and unsophistication of Deanna Durbin have been the very factors responsible for much of her success.

"Victoria the Great" and "Sixty Glorious Years" departed from most of the accepted principles responsible for a film's success. There was no "eternal triangle," no lurid sensationalism, or even sex-appeal. "Continuity" gave way entirely to a purely episodic treatment, but the simple sincerity and authenticity of the subject and its treatment made an appeal to the British cinema-goer and brought tens of thousands to box-offices for the first time. Producers, especially American producers, fail to see the writing on the wall, or even if they observe, they most remarkably fail to understand.

Statistics are available to show that public libraries are not only used to a greater extent than ever before, but a higher class of reading is indulged in; the circulation figures of better-class journals has increased enormously; attendances at evening schools and secondary schools are enormously increased; and, of course, the easy accessibility of the "wireless," with its policy of "elevation," must be considered.

In fact, the public, especially the younger generation, is seeking knowledge and becoming more intelligent. With intelligence comes discrimination, which, after all, is only another way of referring to a better and higher sense of values. Is the Industry catering for this public advance? No!

The kinema proprietor or manager will tell you, rightly, that the public "like" "Donald Duck"—and he points to the box-office as evidence, but ignores the most valuable thing—motive. It has been proved that both adults and children "like" "Donald Duck" not as a humorous subject, but from a sense of tragedy. The long-suffering "Donald," protesting, but philosophically "carrying on," is the animated representation of the average individual. Like Strube's "Little Man," he is typical of the great mass of public which suffers and protests, but bravely carries on.

It is not sufficient to be able to say that this or that "star," this or that film, is not popular because the box-office has proved so over and over again. The box-offices of this country have given their adverse judgment on many occasions—one occasion is expensive, but many occasions involve the exhibitor and producer in a fabulous aggregate of financial loss.

It is time for the Industry to indulge in a gigantic national probe, and to collate the results for the purpose of avoiding the expensive system of "box-office effect." Knowing the "cause" will ensure a better and more profitable box-office "effect."

How many box-offices could have told the Industry that Weston-super-Mare prefers a single feature and shorts to double features? The "probe" achieves what the box-office must always be incapable of, giving the "cause" as well as the often unsatisfactory and expensive "effect."

EXHIBITORS SHOULD FIGHT SCANDAL OF BAD PRINTS

Formalin Bath Treatment Suggested to Laboratories

ONE of the vexed questions facing the exhibiting Industry, especially the independents, is the continued supply by renters of poor prints. It is a problem which shows little signs of being tackled. In the following article a remedy is advanced by a prominent member of the Sheffield C.E.A. branch,

LEN SHAW

THE question of bad prints is one which I still contend is of paramount importance in the Trade. Daily, operators and managers are contending with the ancillary problems of bad prints, and yet the cure is simplicity itself.

About a year ago I brought up at a Sheffield C.E.A. meeting my justified complaints regarding the bad conditions of prints, with the hopes that my remarks, and those of others at the meeting, would be read by the people most directly concerned, and that endeavours would be made to rectify a grievance, and a long-standing one at that. However, nothing seems to have matured.

In the committee's report on bad prints, it was stated that it had been decided to take steps to put the matter right. So many complaints had been received regarding the printing of films that the C.E.A. was taking out a census to try to allocate the trouble. In the questionnaire it was asked if the film was duped. This, to my mind, was a wrong question to ask.

Few in Trade Have Technical Knowledge

This is not stated in a sense of disparagement, but there are very few people in the Trade who have sufficient technical knowledge to tell whether a film is " duped " or not. It is a section of knowledge which does not come within the work orbit of managers and operators in general. In view of the specialised nature of the question, I consider it an unfair one to ask of the trade, and no doubt it led to a wrong collective census of the problem. It is a matter which, as I have stated, does not come within the sphere of the majority of managers and operators.

Then I learned the Committee stated that they had arrived at the decision that " duping " had nothing to do with the question involved—i.e., bad sound and bad production.

It would only be equitable and fair to those members of the Industry who stated that quite a lot of the existent troubles were due to " duping " if they could be told on what grounds exactly the Committee based their decision. An explicit review would be helpful, and perhaps enable a solution to be found in other ways.

But I assert emphatically that a lot of the troubles in our business, particularly in connection with operators, are due to the bad physical condition of films.

Those kinemas which are in the habit of getting brand-new prints straight from the laboratory are in an excellent position to define what is meant exactly by the physical aspect of a film, because, generally speaking, the consequent life of the film is usually determined in the case of the first run. Invariably the film is so " green " or raw that to keep a moderately steady picture on the screen the operator has to maintain a fairly good gate tension.

Emulsion Piles in Proiector Gate

Obviously, the condition of the film will not allow of this, because the emulsion is slowly, but nevertheless surely, " piling " in the gate. This in itself is a bad condition, even if the " scrapings " disappeared as they came off when the film goes through the gate. But they do not disappear, and, due to clinging to the mechanism, the untold troubles accrue of scratches, clogging of perforations, knife-edges from hardened bits of emulsion, and, in fact, a conglomeration of disturbing features which are a nightmare to the operator concerned.

Various film renters have taken it upon themselves to have their films coated with some preparation which, in a good many cases, certainly does stop a quota of the " piling " mentioned, but the film still has a tendency to buckle and to absorb scratches despite the coating. Joints are a nuisance, and the ozone given off is choking.

The whole problem, therefore, boils down to this. Why will the laboratories not give a fair trial to hardening their films in a formalin bath? This quite simple method stops buckling, piling and all the other sequences I have mentioned previously. It is considerably cheaper than the coating of films resorted to, and does not add to the weight and thickness of the film—a usual disadvantage of a coated film.

For some reason or other, in spite of repeated exhibitors' complaints, our film printers are either obstinate or they may have a scientific reason for not utilising this suggestion. I should like to know the reason.

My experience in the last 30 years, which includes being a cameraman in taking " topicals " and resultant processing of films personally, and the final formalin hardening, has given me conclusive proof that my suggestion is workable, particularly when it is remembered that the printers, with their extensive equipment, have far greater facilities than I have.

16-year-old Prints Prove Treatment's Effectiveness

To prove that my criticism is constructive, and not merely a generalisation, I have films made over 16 years ago, subjected to the treatment I have mentioned, which I am prepared to show to anyone interested, including printers' technical men.

In order not to appear didactic and prejudiced in a method which I consider would be of service to exhibitors as a whole, I submitted one of my own films to an independent service engineer. He took it to another kinema and subjected it to a conclusive test equal to a 30-weeks' run. I have the film to show, which proves that its quality is still unimpaired.

A certain renter's representative with whom I discussed the matter recently said: " That is all very well, Mr. Shaw, but from my Trade observations I think most of the damage to films is caused by operators allowing them to make contact with the floor when winding, with the consequence that they are spoiled by grit, oil and other things."

My reply was to subject in his presence one of my own processed films to what would normally have been severe maltreatment by running it through oil, wiping it on the floor, etc., and then wiping off the accumulations with an old well-used rag. The film, even after this treatment, showed nothing more than handling marks.

I am, as I have mentioned previously, fully prepared to make similar tests before anyone interested. What is more, I throw this out in the light of a challenge to the printers, and I hope, for the sake of the exhibitors, they will take it up.

Some other formulæ may be found, but I again reiterate that my suggested method appears to be one of the simplest, cheapest and surest ways of giving life and endurance to films, and removing the constant troubles which beset exhibitors, and primarily, of course, the operators.

My chief concern is for the betterment of our Industry, and I think it only right and just that we should pursue every avenue possible to create increased efficiency. In this case the extra cost would be negligible, and I am convinced that the rewards would eventually come through the box-office and minimise commensurately the many clients' complaints which arise from bad physical conditions of films.

ABOLISH LOCAL AUTHORITIES AND HAVE A CENTRAL BODY

By Dan Benjamin

Chairman of the Sussex C.E.A.

TWENTY-FIVE years' association with the kinema Industry is my record. Twenty-five times have we been reminded that one of the most essential and forward steps would be to abolish the local authority and centralise the issuing of all licences—kinematograph, stage play, music, singing and dancing—and, further, to centralise that authority that has to dictate the contribution to be paid for permission to open under the Sunday Entertainments Act of 1932.

It is acknowledged that anyone with vested interests should not sit and adjudicate when applications are being made for licences. This also should apply when permission is sought to open on Sundays; but where do vested interests start and where do they finish?

It appears difficult to associate the purchase of the smallest commodity with vested interests—but they are, in fact. This can apply to any commodity necessary in a place of entertainment. Vested interests are not dissociated with petty jealousies and envy, but more important than all is that feeling caused by annoyance of not being asked to tender for work to be carried out when renewals and repairs are necessary.

Even when this is done non-success in tendering to the narrow-minded is sufficient excuse for a desire " to get his own back " when the " favour " of a licence is applied for, or when the Sunday Charity Donation is to be fixed, and a favourite pet charity can so easily be subsidised.

Parochial Prejudice

It is hardly believable that this can happen. The larger the town or city the less likelihood of this position occurring, but get out into some of the small self-contained towns and one is astounded at the animosities displayed—often resulting in measures of extreme hardship to the unfortunate applicant for justice, but classed a favour for some reason or other when licences are to be issued.

All this could be avoided by forming a national authority whose duty it would be to issue licences on merit of the application without local prejudice. This applies also when it would be a question of determining annually what portion shall be paid to charity of the fabulous fortunes, existing only in the minds of the local councillors who form at present the local authority, and who judge the said fortunes by the once a week queue of waiting patrons multiplied by the sands of the seashore.

These moguls forget that a kinema works seven days a week, and it would be so much easier, apparently, to judge the accruing trade by the number of quiet days' trading than by its possible *one* good day.

SINGLE FEATURE PROGRAMMES ARE SUFFICIENT

But Adoption must be National, Not Local

By RALPH HANBURY,
Managing Director of R-K-O Radio

IN both America and Britain in recent months, film producers have become educated to the advantages of producing a bigger and better class of production. This is the most important new trend that has occurred in the film industry for many years. The time to rehabilitate the box-office has come, and there is no doubt that the response will justify increased expenditure on super films.

It may well be asked if this decision to produce a higher grade of production, with the additional renting and exhibiting costs, will be favourable to all concerned. The answer is definitely in the affirmative. To clarify this point, let us take the greatest example with which 1938 provided us, namely " Snow White and the Seven Dwarfs."

Here was a production of unknown quality, produced at a cost exceeding £250,000. For the producer and renter to make a profit, high booking charges were necessary. They were willingly paid by all exhibitors, and the success it registered provided exhibitors and distributors with an irrefutable lesson for the future—THAT THERE IS STILL A VAST MAJORITY OF THE PUBLIC WHO ONLY VISIT THE KINEMA WHEN ATTRACTED BY A SPECTACULAR PRODUCTION. *These are the potential future regular patrons that we must go after—with big productions essential to attract and retain their patronage.*

As in any industry, the better the article, the higher the price, and if the profit on the better article is greater, then it is common logic that the best thing is to cease or curtail production of the cheaper article.

Then comes the next obvious feature—present-day conditions and demands. It is more and more plain that the present-day public shop for their films in a far more methodical and practical manner than their predecessors. When any film company spends a lavish amount on film production, it is only good business to anticipate getting a fair return for their outlay, and no company, whether British or American, can afford to spend from £100,000 to £400,000, as is now being done, on a feature that is likely to prove anything but outstanding in quality and box-office appeal. " The Drum," " Pygmalion," " Carefree," " You Can't Take It With You," " Marie Antoinette," " The Adventures of Robin Hood," " Sixty Glorious Years " are but a few of the new standard of highly-priced films that have scored equally high returns.

The vital problem at present confronting us is whether it is financially possible to have two high-grade productions in one programme, and, what is more important, is it necessary? The answer in both cases is No!

One Quality Film Sufficient

One film of outstanding merit is sufficient as a major box-office attraction, and more than that, the film Industry, as it is to-day constituted, cannot afford to provide increased budgets for films that are to be shown on a dual programme.

It is curious, but the West End has, for many years, provided a lesson that has been completely ignored. That is, the public are prepared to pay high prices to see only one major feature supported by a choice selection of short subjects. Then why do producers still continue to produce both " A " and " B " films?

Patrons Demand Novelty

To-day the filmgoer demands novelty in his entertainment in addition to his favourite star. So strong is this demand, that a good, cleverly-created story of correct type will score a box-office success notwithstanding lack of accepted stellar appeal. The " Andy Hardy " series, the success of " A Man to Remember," " The Saint in New York," etc., illustrate this point to a marked degree; but the time is imminent when the concentration on bigger and better pictures will be the paramount concern of all sections of the Industry.

The producer and the renter are in favour of this state of affairs, and the time is near at hand when the Trade must put the one-feature programme to the test.

If we are to abolish the double-feature programme, it must be a Trade and not an individual matter, and must be general throughout the country.

Still Thousands of Patrons to be Won

TRADE NEEDS A NATIONAL PUBLICITY CAMPAIGN IF IT IS TO PROSPER

By DENNIS C. WALLS
General Manager, Emery Circuit

IF the amount of opposition to my simple suggestion of forming a committee to examine the desirability of inaugurating a national publicity scheme for the Industry has resulted in nothing else, it has certainly caused me to put in some serious thinking.

Does this Industry really need publicising?

Is there any value in publicity?

Amongst industries, the Kinema trade is a mere babe of some thirty years of age. It commenced with the glamour of novelty; the novelty began to fade. Then came talkies—another wave in the tide of progress. Where is the next, or shall we be caught in the ebb of the tide?

We are in danger of being left high and dry in the next few years unless some energy is expended.

Through what channels shall we direct this energy? Until I am introduced to a better means of keeping the flame of interest alive in the commodity I have to sell, then I plump for publicity. And when I refer to publicity, I mean every known method of exploitation and any new ideas you can evolve.

The keynote is always originality. Originality is expected of this Industry. Get out of the rut of stereotyped advertisement, Press, posters and renters' aids which merely announce a programme. Use them if you must, but strike an original note in them. Progress along the unexplored channels of publicity exploitation. There is tremendous interest here for you, and it pays a big interest, too.

Small hall, big hall, independent, circuit, national, each in its sphere, can find value for money in the right kind of advertisement. One cannot set standards or rules for exploitation, and these remarks are not intended to cover every facet of this fascinating aspect of the business. One thing only emerges as an all-essential for every situation—opportunism—the happy knack of doing the right thing at the right time—taking advantage of local or national conditions and happenings to advance your own business.

Beyond this, my experience has found that it is equally valuable to the large theatre as to the small, but its form will be different.

Publicity does not of necessity mean spending large sums of money. The little fellow with handbills to attract his particular patrons can do as much in proportion as the gigantic super. If the house is an "action " theatre, give them throw-aways with action. If in a good-class neighbourhood, make it a dignified bill. But I would suggest that in each case it be made *interesting*. Don't leave it entirely to the printer and then grouse at the result. Design it yourself. Occasionally introduce a competitive angle to your throw-aways. A personal recommendation from the manager means a lot in a " down-town " house.

A Parallel with Local Tradesmen

Consider your local tradesmen. Some shop windows present an ever-changing panorama of merchandise, are well lighted, bright and attractive. You look into them. You must, you are attracted.

Others have their wares displayed the same this year as last—they may be different wares, but the method of display is the same. The windows are ill-lit—maybe dirty. Do you know them? Which is the parallel to *your* theatre?

Don't say that publicity in your district or suburb is of no avail. Try it in various forms for a month or so, and you will be amazed at the results.

At risk of calling down upon my humble head the wrath of the circuits and being inundated beneath a pile of protesting letters, I would make so bold as to say that from my circuit managerial experience, the independent can score consistently in the publicity game over his circuit opponent. The circuit manager has his advertising quota of expenditure, and, believe me, this, in most cases, leaves a miserable pittance of a few shillings for exploitation each week. One thing it does teach—how to obtain free or cheap publicity—and this is valuable experience. True, the circuit man *may* obtain an extra allowance, but this takes time, and so opportunities are lost. Here is where the independent owner can score. He has no limit to his advertising budget, and no one to tell him how to spend it, and thus can take advantage of those opportunities where quick thought, initiative and a little extra cash can frequently produce most refreshing results in the box-office.

Filmgoing is no Longer a Novelty

Which brings me to the national need. Whilst there are still thousands of potential kinemagoers frequenting other forms of entertainment, but not visiting the kinemas, who dares say there is no need for a national campaign!

I am not offering suggestions as to its form or what would be the cost, nor am I inviting suggestions or offering prizes. As a publicist, all I know is the almost certain result. I have been urging since Folkestone, 1938, that a committee be set up to examine the necessity or desirability of a campaign, and if considered to be of value, then to plan a comprehensive scheme embodying the whole Industry for the Trade to sit in judgment upon. The business cannot lose anything by the setting up of such a committee, but can probably derive benefit from hearing its findings.

I hope that the dawn of 1939 will see this committee a reality. Publicity knows no bounds. It is as good for trades as for individuals, as beneficial for small as large, as profitable for independent as circuit.

A PRACTICAL EXAMPLE OF FILM EXPLOITATION

Stimulating Interest of a Different Public by Fresh Methods

By JAMES FORSYTH
Publicity Manager, Gaumont British Picture Corporation, Theatre Section

LET us take a look at the office dictionary for the meaning of the word " exploit ": a great achievement, a feat, to utilise, to explore, to work up. The sting is in the tail.

When we exploit we do, or should, work up the public interest in a specific film or subject. It is my opinion that insufficient intelligence is the reason why many managers still continue to use out-of-date methods in exploitation. The public are far more picture-minded and probably know considerably more about films, film stars and studios than a large number of managers, and therefore the latter should put their thinking caps on when setting out upon a scheme of publicity and exploitation.

It is a subject on which I could write for ever, but I propose, for the purpose of example, to take a specific film or subject and tell you how this was exploited.

Let us pick upon the film " Owd Bob," as I considered this was a fairly difficult picture to exploit. It was the first starring vehicle of Will Fyffe, and, secondly, it was a " doggie " film, which was rather problematic as to how a specific section of kinema audiences would respond.

I decided that we should have two lines of exploitation.

1. *The " doggie " angle, and*
2. *The " different " angle for the benefit of the " non-doggie " people, who I may term the difficult and sophisticated group of film audiences who want something either sensational or different.*

Tell of Your Success

Let us take the " different " audiences first. The film had been shown in America and also had its première in London. It received in both countries a magnificent press. The first thing was to tell these sophisticated people that cleverer folk than they considered the film a magnificent achievement, so we had the best of the sections of newspaper criticisms photographed and blown up, and consequently the public read this sort of headline, which was photographed like a section of the actual printing:—

" NO WONDER
AMERICA
LIKES IT!
THEY HAVE NEVER SEEN
ANYTHING SO ORIGINAL
IN CHARACTERS AND
SCENERY."

The sophisticated ones sat up and took notice. Then we made another attack. We stirred their memory and boosted that " Owd Bob " was directed by Robert Stevenson, of " Tudor Rose " fame. These folk remembered that film. It was a big box-office winner. Again they took notice. The line was beginning to work. Then we brought in a touch of sensationalism: we stressed the savage enmity between the Scottish farmer and his neighbours. We had a teaser campaign with posters on hoardings, stickers on windows, and inserts in the local newspapers.

Newsboys ran around with contents bills. These were the teasers that we used:—

WHO IS
THE KILLER?
ALL CUMBERLAND
SEARCHING!

Yet another teaser read:—

GUNMEN
SWEAR
VENGEANCE
ON SHEEP KILLERS!
POLICE CLUE!

Another attack went on the star angle:—

" MARGARET LOCKWOOD
The Coming Star."

and the amazing performance of Will Fyffe, who was described in America as giving a performance ranking with such character actors as Laughton in " Henry VIII." This was our attack on the " non-doggie " people.

Now we make our attack on the " doggie " angle. All over the country we ran sheep-dog trials giving " Owd Bob " cups to the winners.

In many of our super houses the finals were actually run on the stages. We had imitation green grass carpet, wicker sheep pens, sheep-dogs, shepherds. All the trials worked up with compères, and it was an amazing sight, and the theatres concerned received 18 columns, 76 photos, in all the big county and national newspapers. It was the first time in England that sheep-dog trials had ever been held on stages. The county people came in their thousands to see this innovation.

Now, our bread-and-butter exploitation. We had a jig-saw puzzle which, when completed, showed a scene from the film. Result: window displays, Press and considerable publicity from stationers' shops. We had a 2s. 6d. edition of the novel, which resulted in nearly 300 window displays.

Appeal to Dog-Lovers

Newspapers and stockists tied up with " Spratt's Dog Biscuits " and " Bob Martin's Condition Powders." In very many instances these manufacturers took space in newspapers, using stills from the film. They supplied, in addition, showcards in thousands, which something like 800 shops exhibited; also they were most liberal in their reference to the film and theatres.

Then the Tail Waggers' Club came into it. We had dog heroes presented on the stage. You should have heard the applause when the owners led on those dog V.C.s while their exploits in saving human life were related by a compère.

No one can resist a dog, and least of all a dog who has saved human life. These advance prologues were shown a week beforehand, and many members of the public, who otherwise may not have been interested in such a film, turned a corner and said " We must see 'Owd Bob' now."

Then we appealed to the ladies. A large number of our theatres had little live puppies in the vestibule, which were being either sold or auctioned for local hospitals. Every one of these was saying—by poster, of course—" Please don't miss 'Owd Bob' next week." And believe me, there were very few who saw those posters who missed it.

Then we attacked the newspapers. They had some marvellous stories from various members of the public concerning dogs. There was one of the poor old lady who could not afford her dog licence. It was, of course, paid by a filmgoer who signed himself " Owd Bob." Then there was the little girl who lost her little dog and would not eat or sleep and only recovered when a puppy was sent to her by a filmgoer. Yes, you're right, the puppy was called " Owd Bob." Famous sheep-dog trial winners were exploited on the stage, some of them causing a sensation, especially the one who came on with an inseparable companion—a pet lamb.

Think Out the Angles

What did I hear you say? After all this, did the film do any business? I plead the Official Secrets Act about the figures, but I seem to remember, somehow, queues and queues round the various theatres during the showing of " Owd Bob," so I suppose facts cannot lie.

The sophisticated picturegoers liked the film. In fact, they raved about it; a large number stated in the ordinary way they would not have gone to see it but they were attracted by the publicity. In fact, they thanked us for drawing their attention. That's remarkable in these days of seat-squabbling, isn't it?

Let your exploitation be mixed with intelligence and careful thought. Think out your angles of approach and then place it before that particular section of the public in a manner that will obtain their intelligent interest.

The passing of decorative coal carts as exploitation went out of date with the silent films.

NATIONAL SUNDAY OPENING IS A UNIFIED PROBLEM

Present Position Incongruous

By MORTIMER DENT
Managing Director, Danilo Cinema Companies

THE kinema Industry has many problems to-day. Some are surmountable, and others insurmountable owing to the intricacies and vagaries of the Trade, and, of course, trading conditions.

But one outstanding problem is the vexed question of Sunday Opening. To all broad-minded people the position appears to be incongruous. It is grossly unfair to the public in places where Sunday Opening is tabooed by the local authorities without giving the electors an opportunity to decide for themselves on a matter which is of some importance to them, and for which the legislature provides.

The Sunday Entertainments Act is completely ignored by many local authorities, who take it upon themselves to decide the question without considering the elector's interest in the matter, and there are many public protests everywhere.

Unfortunately, local councils are influenced by Churchpeople, who make this a Church versus *Kinema controversy. This is to be regretted, as it should not be a religious conflict at all. Neither should it be necessary to play on the religious feelings of the people.*

I am always ready to acknowledge that the Church, in the broad sense, is the greatest force in the land. I do not think the public generally suffer from religious hysteria, and, I believe, in many cases they resent ecclesiastical domination in regard to Sunday Opening, which is a moral and social question, and must be viewed impartially and without bias from the point of view of the public interest.

It cannot be said that where Sunday Opening is available that the religious and spiritual life has deteriorated. On the contrary, it has proved to be a social amenity, the value of which cannot be overestimated.

The kinemas are not in competition with the Churches and Chapels on Sundays. They offer reasonably interesting and instructive entertainment at a cheap rate, and those who want to go to kinemas on Sundays should be in a position to visit their own local kinemas.

It is idle for local councils to treat the public as naughty, intractable and untrustworthy children, and if it is their intention to enforce Church-going by withholding Sunday kinema opening they have surely shot very wide of the mark.

Sunday opening of kinemas should be universal, and the Trade must fight for this. It is a question of principle and consistency, and is one which should be solved in the interests of the public.

THE LABOUR AGREEMENT WITH THE PRODUCERS

Vital Importance of Future Negotiations with Studios

By GEORGE H. ELVIN, A.C.I.S.

General Secretary of the Association of Cine-Technicians, whose collaboration with Anthony Asquith, President of the A.C.T., has been fruitful in negotiations between Labour and the Employers.

WHEN the Films Group of the Federation of British Industries co-operated with the trade unions on certain aspects of the Quota Act campaign, they recognised, even if unconsciously, the power, influence and prestige of trade unionism. A Fair Wages Clause was one of the points in a joint memorandum advocating amendments to the Bill before Parliament.

Yet up till then the majority of producers, studios and laboratories had declined to discuss a collective agreement with the technicians' trade union. This was the main reason why the Association of Cine-Technicians, in conjunction with the other unions, had pressed so strongly for a clause in the Films Act to regulate the working conditions and remuneration of film workers.

It was necessary to go to Parliament to obtain for the film industry what the vast majority of leading British industrialists recognise not merely as a right of citizenship but as a machinery ensuring better organisation, and therefore a better business.

The past year is, therefore, notable for a practicable advance towards a regularisation of labour conditions.

After displaying a curious reluctance to come into being, which extends back for nearly two years, the Film Production Employers' Federation was successfully launched shortly after the passing into law of the new Films Act containing a Fair Wages Clause.

All the unions engaged in film production were contacted, and there should result agreements to cover every single grade of worker engaged in film production, including the actor and extra, technicians, and all grades of artisan labour.

Both the producer and his employee will then know there are minimum conditions and salaries in whatever studio he or she may work, and the chaotic differences between one studio and another—which exist at present in many grades—will have been abolished. The employee, true, will benefit, but so will the studio owner. He will not be subject to unfair competition from other studios when negotiating for rentals; he will know more definitely what his overheads are; and he will be able to budget more accurately.

Progress on the Laboratory Side

On the laboratory side even more progress has been made. Two years ago there was not a single organised laboratory worker. To-day over 75 per cent. of them are members of the A.C.T., and the balance are quickly joining. Wages and conditions varied greatly, but the general standard, with, of course, certain exceptions, was low.

The workers, through their union, pressed for an agreement, and the Laboratory Group of the Employers' Federation was the first to get into action. Early in December, following several meetings, an agreement was negotiated with the A.C.T., and now only awaits ratification by the respective executives. It will ensure that all lab. workers, wherever employed, are guaranteed a negotiated minimum wage and standard working conditions. It will also bring much-needed increases in the wage packet of a large number of lab. workers.

But what is even more important is that it has brought to the Industry a recognition of collective bargaining and the establishment of a machinery which should ensure the smooth running of an important section of the Industry.

One of the most important clauses of the Laboratory Agreement is the Conciliation Committee, composed of three representatives from each side, to meet at short notice as and when either party to the agreement has any point to raise.

I am confident that those laboratories which, under the agreement, will be involved in increased wage bills, will be more than compensated by the time saved, which would otherwise be spent in discussing day-to-day grievances on points now covered by agreement. In illustration of this point, for the past two years A.C.T. has had an agreement with one of the major producing companies which has been in fairly regular production. Not once during this time have I had to see the management on an important matter. Any small point which has arisen from time to time has been speedily and satisfactorily settled by an amicable and short interview between A.C.T.'s local representative and the management. If the employers compare this experience with the time some of them have spent with me and other union officials on points which ought to be covered by agreement, I am sure they will agree that agreements are not one-sided affairs.

But what is the value of all this, it may be said, if there is no British film industry? All sections of the production industry criticised the inadequacy of the quota rates in the new Act. In reply to a speech of Mr. Tom Smith, M.P., during the Films Act debates, stating, on the authority of the film Industry Employees' Council, that the proposed quota rates would mean a drop in production from over 200 films per annum to 80, Capt. Euan Wallace said: "I should hesitate flatly to contradict any hon. gentleman across the table of this House, and all I would say is that the information in my possession at present does not lead me to apprehend any such results."

Quota Rates Must be Increased

He continued to say that he honestly believed the figures quoted were wrong, but it was a question which would have to be gone into very carefully. The figures have now been proved right, and we expect the Board of Trade to keep to Capt. Euan Wallace's statement and go into the matter very carefully.

As a member of the Films Council I am asking that body, under the powers given it under the Act, to recommend to the Board of Trade an increase in the quota rates over and above the prescribed increase. Such a recommendation, and the subsequent introduction in Parliament of an Order to that effect, is the best thing that can happen to the Industry during 1939. We can never build up an industry in the absence of a continuity of production and the consequent unemployment of technicians and other workers for a large part of each year.

If we can quickly get back to the production of 200 films a year—and then gradually progress annually to higher figures—we can with the fair wages clause and minimum cost clauses, now part of the film legislation of this country, build up an industry which on the one hand will give a square deal to all who work in it, and on the other hand create an industry which in volume and quality of output will be a real credit to the country.

AN INDEPENDENT ON HOW TO RUN A THEATRE PROFITABLY

By K. H. GUSCOTT, General Manager,
Orpheus, Bristol, One of the Youngest Managers in the Country

IT is important that the manager of an independent or small circuit concern realises what great advantages he has over the manager of a circuit house, and that he can easily turn those advantages to good result for his theatre.

Whether it be that a manager is building up the business of a new kinema, or keeping alive an old building, the general policy of action is easily laid out. Let us divide the kinemas into three classes, and after let us consider three lines of action.

Firstly, the manager must decide whether his hall is a small-town, large-town central or large-town suburban, and then to sub-divide whether his district is cosmopolitan, industrial or residential (middle or professional class), or market or seasonal trade. Once having decided that, he must always be guided by it when dealing with the three points that mean success to his theatre.

Summarised, they are:—

(1) *He must have the pictures his people want to see.*

(2) *Once having got that, he must be certain to let the public know what he's showing.*

(3) *Having got the public to the theatre, he must be sure that they will like the place enough to come again.*

To deal with each point separately. Firstly: this is where the independent's manager has such a great advantage over the circuit's. He is in frequent contact with his booking manager or director, and can always discuss with them the merits or faults of his present programme, and also keep a wide-open eye on trade show reports of new product.

Where the booking situation is tense, he will find that when in doubt it is better to show pictures outside his regular bar, provided they are the quality and type of entertainment his people want, than to show new not-so-good and perhaps the wrong class of picture for his district, even although it is on a release run.

After all, when you take a book from a library, you don't ask "When was it written?" All you ask is that it is in easily readable print and is the type of book you want to read.

Point two. Advertising to-day plays a bigger part in commercial life than ever before, and to the kinema, which always has some fresh attraction to sell, it is all-important. At the same time, money spent on bad advertising is money wasted. Never spend money advertising the name of your kinema only—you must be able to tell the public what you are showing. Avoid becoming stereotyped as much as possible; of course, you must have a certain amount of regular advertising, posters, newspapers, etc., but keep it down to a minimum so that you are always in the position of being able to make a big "splash" when you've got something you want to shout about.

The third item. Where one is running a large hall, the personal contact of the manager is not so important. People just like to see a man in evening clothes around. But in the small-town or family hall the personal contact of the manager is all-important. Of universal importance is the heating, projection and sound control. Many managers to-day are far too inclined to consider the last-mentioned something which just looks after itself!

The front-of-house and vestibule must be well lighted.

The real atmosphere in and around the theatre to strive for is one of LIFE. Make the place look alive. Two or three vases of real flowers. Perhaps even a nice, well-trained cat—if possible a black one.

A TECHNICAL EXHIBITOR ON BAD REPRODUCTION

DEMAND FOR COMPLETE REVISION OF THEATRE SOUND APPARATUS

By Councillor J. DREW

COUNCILLOR J. DREW, Chairman of the Notts and Derby Branch of the C.E.A., in the following article specially written for the "Kine.," speaks forcefully on sound reproduction. In the recently concluded C.E.A. Film Census, Mr. Drew stood revealed as one of the few in the Trade with a wide technical knowledge.

APART from many questions which have to be settled in the Industry in the coming year, the question of sound reproduction in theatres is one that will engage the exhibitor's time, and also will call for, in many instances, complete revision.

There are many exhibitors who do think and maintain that their sound is as good as, if not better than, the other man's. The only way to prove this is to listen to the other man's sound, and, if this is not possible, to note carefully at Trade Shows the reproduction. There are many exhibitors who maintain that Trade Shows are of a better quality as far as sound is concerned.

This may be so in a very few instances, but in general the place to look for poor sound is the exhibitor's own equipment.

With the advancement of sound, the recorders of sound have now reached the stage of efficiency, that is, as far as higher and lower frequencies are concerned, or, in other words, covering the whole range of frequencies which is audible to the human ear. They have reached their limit, but there are not many equipments installed in the country which are capable of reproducing this wide range of frequencies. There are many exhibitors who are worried about the cost of re-installing or modernising their equipment.

I am going to say to many of these exhibitors that the cost of modernising their equipment to cope with the excellent recording will be cheap compared with the public reaction to poor sound.

What we considered was wonderful sound in 1930 is now very poor quality indeed, and now that the difficulties have been overcome with regard to one system of recording which was due not only to some of the studio personnel, but also to indifferent printing, the exhibitor will have no complaints as far as the recording is concerned, and this also applies to prints for recording photography. If he feels he has got a badly printed copy, I would strongly recommend to him that he calls a sound expert in thoroughly to look over his equipment.

No Need to Exploit Exhibitor's Purse

Now that there are many sound equipment leases becoming due for renewal, many exhibitors will be very worried. I cannot possibly see why these exhibitors should be exploited in any way to purchase new sets. Their existing sets, with modifications, would not cost a colossal amount of money, and if the exhibitor who is proud of showing his beautiful white picture would give that attention to his sound, and make comparisons with other theatres, then he will have nothing to fear in the future in this direction.

Some exhibitors are akin to some of the public who have a wireless set at home which to strangers sounds very, very poor, and yet the man who owns it thinks the sound 100 per cent. perfect. It is a question of one getting used to listening, and the only way, as I have already said, is to compare your sound with that you hear at the Trade Show. It is a fallacy to say that there are special copies or there is more attention given to copies for Trade Shows. The copies, agreed, are always new, or nearly so.

The majority of renters to-day are paying a great deal of attention and spending more money and care on the question of prints than they have done for years, and although exhibitors might feel that on certain firms' recording they are not getting the results, it is entirely up to them to contact their sound engineers and ask why. I am convinced that from now on exhibitors will have nothing to complain of as far as recording and prints are concerned.

Speaking of the physical conditions of prints, whilst admitting there are certain distributors who require more runs on their pictures than others, and allowing for negligence occasionally in the despatch rooms, I find, on going into this question thoroughly, that exhibitors are really to blame in many cases.

They do not appear to have the contact with their operators which they should have. They appear to leave a lot to the operator, and they do not prevent their operators from inserting their own cue marks, whether they be cuts, splashes of white or coloured inks, or bits of gum paper. It is surprising the number of copies that are mutilated even in the very early days of release, mutilated at the ends and beginnings, which is quite unnecessary; and now that the C.E.A. has acknowledged the N.A.T.K.E., I do hope that the question of apprenticeship will come to the fore in the very near future.

There is no question that the man in the box is the show, and furthermore, it is not only the show that he is giving, but he is responsible to a point for the future shows that are required from the copy he is running.

A Legacy from the Silent Days

Owing to many improvements in the operating box, an operator now has simply to thread the machine and start his show; with automatic carbon feeding and all the new ideas, he can spend his time watching his film, attending to his gate, his take-ups, and each time a film comes off it should be thoroughly examined to see that there is no sticking or pull on the sprocket holes, etc.

Unfortunately, some of our operators to-day are legacies left over from the silent days when anything would do, but to-day the question of operating is highly technical, and every manager should be in a position to control his operator, and, in my opinion, every manager should have at least six months' experience in an operating box.

In conclusion, I would like to say that, with the help of the renters, the exhibitors and the despatch rooms, there would be very little cause for complaint if each and every one of these took more care to see that a copy was fit and kept fit to be exhibited.

C.T.B.F. NOW SPENDING OVER £10,000 A YEAR

Trade Must Give Prior Aid to Own Needs

By REGINALD C. BROMHEAD

CHAIRMAN OF THE COUNCIL

DURING the past year the Benevolent Fund has responded to applications to a greater degree than during any previous twelve months. The expenditure in financial assistance is now running at the rate of over £10,000 per annum.

The list of pensioners, comprising the aged, sick, widows and children, steadily grows, and as the benefits of "Glebelands," the rest and convalescent home of the Fund at Wokingham, become more widely known, increasing use is being made of its wonderful facilities. The maintenance of "Glebelands" involves, in addition to the expenditure mentioned above, approximately an additional £5,000 per annum.

These brief facts demonstrate very clearly the sphere of usefulness the Fund is fulfilling, and which, indeed, are the objects for which it was founded.

In the midst of the appeals which are being made at the present time by charitable organisations throughout the country, and in numerous cases so wonderfully assisted by our Industry, we must not lose sight of the fact that there exists at the present time a serious amount of unemployment and sickness in our Trade. Frankly, I have never known so many genuine applications for assistance immediately preceding Christmas as we received this year.

We are all, I feel sure, agreed that those who have served our Industry well merit all the help that can be given them when they encounter misfortune.

To accomplish this requires a steadily increasing income, and the methods of raising same form the constant preoccupation of the Council of the Fund. Now entering our fifteenth year of existence, we deeply value the wonderful support accorded to our efforts, and in thanking the Trade on behalf of those who cannot speak for themselves, we look forward with confidence to the future.

FILMS WHICH WON THE BOX OFFICE STAKES LAST YEAR

Six Supers Clash in One Month : Formby Best British Star : M-G-M Best Product

By R. H. BILLINGS

IN last year's New Year number of the "Kine." we published a month-by-month return of box-office winners. A few profitable and interesting observations were made, but no provocative conclusions were drawn, no inquests were held, and no serious attempt at prognostication was made.

The breed of those first past the post, both obvious and unexpected, was left to speak for itself. "The Exhibitors' Book of Form," as we propose to call our authentic tabulation, was appreciated, and its success has prompted us to publish a second edition.

The form for 1938 ran as follows:—

JANUARY.—"A Star is Born" (U.A., Janet Gaynor), "Good Earth" (M-G-M, Luise Rainer) and "Oh, Mr. Porter" (General, British, Will Hay) were the winners. "Knight Without Armour" (U.A., British, Marlene Dietrich and Robert Donat)—one that confounded the critics—"Kid Galahad" (Warner, Edward G. Robinson), "Big City" (M-G-M, Spencer Tracy-Luise Rainer), and "Way Out West" (M-G-M, Laurel and Hardy) were the runners-up.

FEBRUARY.—"The Firefly" (M-G-M, Jeanette MacDonald), "Keep Fit" (A.B.F.D., British, George Formby), and "Souls at Sea" (Paramount, Gary Cooper) were the winners. "Stella Dallas" (U.A., Barbara Stanwyck), "Dr. Syn" (General, British, George Arliss), and "The Squeaker" (U.A., British, Edmund Lowe) were the runners-up.

The last three named caught the majority of the experts napping.

MARCH.—"Prisoner of Zenda" (U.A., Ronald Colman), and "A Hundred Men and a Girl" (General, Deanna Durbin) tied for first place. Each was a phenomenal box-office success. The runners-up were "Ali Baba Goes to Town" (Fox, Eddie Cantor), and "Stage Door" (Radio, Katharine Hepburn). Surprise turn-ups were "Leave It to Me" (British Lion, British, Sandy Powell), "The Rat" (Radio, British, Anton Walbrook), and "Non-Stop New York" (General, British, Anna Lee).

APRIL.—"Marie Walewska" (M-G-M, Greta Garbo) won the April box-office stakes by a mile. Place horses were "Dead End" (U.A., Sylvia Sidney), "The Awful Truth" (Columbia, Irene Dunne), and "Heidi" (Fox, Shirley Temple). "The Return of the Scarlet Pimpernel" (U.A., British, Barrie K. Barnes) was an unsuspected turn-up, while "Angel" (Paramount, Marlene Dietrich) was not far short of the big-money class.

MAY.—"Wells Fargo" (Paramount, Joel McCrea) was the winner, and those placed were "The Last Gangster" (M-G-M, Edward G. Robinson), and "Dead Men Tell No Tales" (Associated British, British, Emlyn Williams)—one that confounded the critics. "Submarine D1" (Warner, Pat O'Brien), "Man Proof" (M-G-M, Myrna Loy), and "Alcatraz Island" (Warner, John Litel) were close up.

JUNE. — "Bad Man of Brimstone" (M-G-M, Wallace Beery), "Damsel in Distress" (Radio, Fred Astaire), and "You're a Sweetheart" (General, Alice Faye) were a treble dead heat in the box-office stakes. "Tarzan's Revenge" (Fox, Glenn Morris), and "Mademoiselle Docteur" (U.A., British, Dita Parlo) ran extremely well, although not particularly fancied.

JULY.—"I See Ice" (A.B.F.D., British, George Formby) was the winner, and "The Buccaneer" (Paramount, Fredric March) was a close second. "Boy of the Streets" (Pathé, Jackie Cooper)—another that confounded the wise guys—was close up third.

AUGUST. — "Rebecca of Sunnybrook Farm" (Fox, Shirley Temple) was winner. "Housemaster" and "The Vessel of Wrath" (Associated British, British) were very close behind, and "South Riding" (U.A., British, Ralph Richardson) and "Owd Bob" (General, British, Will Fyffe) tied for next place.

The last two named deserved success, although many "tipsters" had their doubts. "A Slight Case of Murder" (F.N.F.D., Edward G. Robinson), "Mannequin" (M-G-M, Joan Crawford), and "The Baroness and the Butler" (M-G-M, William Powell) were also-rans, but by no means down the course.

THE BEST OF 1938

PUBLIC OPINION, EXPRESSED IN BOX OFFICE RECEIPTS, SHOWED IN 1938:—

BIGGEST MONEY MAKER:
"Snow White and the Seven Dwarfs" (Radio)

RUNNERS-UP:
"A Yank at Oxford" (M-G-M); "Captains Courageous" (M-G-M)

MOST SUCCESSFUL OUTPUT:
Metro-Goldwyn-Mayer

MOST POPULAR AND CONSISTENT STAR:
Shirley Temple (20th Century-Fox)

WINNING BRITISH STARS:
George Formby (A.B.F.D); Gracie Fields (20th Century-Fox)

SEPTEMBER.—Here's a month of real thoroughbreds. "Snow White" (Radio, Walt Disney) was first, "A Yank at Oxford" (M-G-M, British, Robert Taylor) was a close second, and the rest "The Hurricane" (U.A., Jon Hall), "Mad About Music" (General, Deanna Durbin), "Test Pilot" (M-G-M, Clark Gable), and "Convict No. 99" (General, British, Will Hay) finish more or less in a straight line. "Tovarich" (Warner, Claudette Colbert), "Bluebeard's Eighth Wife" (Paramount, Gary Cooper), and "The Girl of the Golden West" (M-G-M, Jeanette MacDonald) were runners-up.

The last-named was a real turn-up, as one prominent lay-press critic will probably remember.

OCTOBER—"The Drum" (U.A., British, Sabu) was the winner. "Alf's Button Afloat" (General, British, The Crazy Gang), and "In Old Chicago" (Fox, Tyrone Power) were second and third. "Three Comrades" (M-G-M, Robert Taylor), and "Joy of Living" (Radio, Irene Dunne) were close up. "The Terror" (Associated British, British, Wilfrid Lawson) was a turn-up and paid good odds on the provincial tote.

NOVEMBER. — "The Crowd Roars" (M-G-M, Robert Taylor) was first past the post, "Blockade" (U.A., Henry Fonda)—here's where we tripped up—was second, and "The Adventures of Marco Polo" (U.A., Gary Cooper) was third. Most of the experts were wrong over the last two.

"The Boy from Barnardo's" (M-G-M, Freddie Bartholomew), "There's Always a Woman" (Columbia), Joan Blondell), and "Vivacious Lady" (Radio, Ginger Rogers) paid reasonable odds.

DECEMBER. — "Sixty Glorious Years" (Radio, British, Anna Neagle), "Little Miss Broadway" (Fox, Shirley Temple), and "Hey, Hey, U.S.A." (General, British, Will Hay) were close first, second and third in the order named. "Three Men and a Girl" (Fox, The Ritz Brothers) created a surprise, and "Spawn of the North" (Paramount, George Raft), "Love Finds Andy Hardy" (M-G-M, Lewis Stone), "Crime School" (Warner, Humphrey Bogart), "This Man is News" (Paramount, British, Barry K. Barnes), and "Sing You Sinners" (Paramount, Bing Crosby) did well, although their numbers were not "put in the frame."

Compiled from information given by responsible circuit chiefs, the tabulation places "Snow White and the Seven Dwarfs" as the outstanding box-office picture of the year. The laurels go to Radio.

M-G-M again lead with the highest number of renters' points, but in addition have the honour of sponsoring the most successful British film of the year, "A Yank at Oxford," second only to "Snow White" in the international stakes. United Artists are a close second on average.

M-G-M, U.A. and RKO-Radio share the honours as American manufacturers of box-office British films with "A Yank at Oxford," "The Drum" and "Sixty Glorious Years."

General Film Distributors have the biggest and most consistent output of good British films, while A.B.F.D. come well into the picture with Formby's films, all of which have experienced increased revenue in happy box-office ratio.

Wise Spending

Apart from "Vessel of Wrath," Associated British have been less ambitious, but wise spending has resulted in more than one successful long shot, as is exemplified by the success of "Housemaster." Incidentally, the British Lion stable is likely to profit considerably from its Sandy Powell stock. The form stable is, however, that of M-G-M, for, apart from possessing the big winner of 1938, it also shelters "The Citadel," an odds-on British favourite for 1939.

Nothing new can be gleaned from star and title values. Both are indispensable to box-office success. Shirley Temple and Clark Gable again head the American list, while Formby has usurped Gracie Fields in the British placing. Stars such as Robert Donat do not come into this year's assessment.

We will not, as stated in our opening paragraph, indulge in prognostication or inquests, but confine our interpretation of things that were to a few friendly, if superficial, observations.

In the first place, it is obvious that, apart from "Snow White and the Seven Dwarfs," and the triumphant entry of M-G-M into serious production in this country with "A Yank at Oxford," the year that is gone was by no means an outstanding one in the annals of the Industry. There were not nearly enough first-class pictures to tide exhibitors in competitive spots over a period of twelve months.

Confirmation of this unhappy falling-off in quantity production is to be found in the recourse to reissues.

"Scarface" and "King Kong," to name only a couple, were brought out from honoured retirement, and in fact, more than held their own with the youngsters. Retrospection is made even more painful when it is remembered that 1938 marked the first decade of talking pictures.

STILL, THE PAST IS DEAD, BUT WE MAY BE ENTITLED TO ASK—WHAT OF THE FUTURE?

If form is any guide, the prospects of 1939 are particularly bright. Bad as the new Quota Act is, it has, nevertheless, been responsible for such magnificent British pictures as "The Citadel" and "The Lady Vanishes" (M-G-M) and "Pygmalion" (General), and these alone give the New Year a flying start.

Others of equal calibre can be expected from America, so we can conclude our summary on an optimistic note.

By the way, although circuit competition is keener than ever, Gaumont-British and Associated Britis Cinemas finished up with honours more or less even. Associated had the greatest number of individual winners, but Gaumont had "Snow White," easily the winner of the box-office blue riband by miles. Incidentally, Odeon were far from being outclassed.

SCREENCOMBER'S

1939 POLICY—Bigger and Better Promises

SYSTEMATISING THE SHORTAGE : HOW CINDERELLA SLIPPED UP

LET us be done with this nonsense, this senseless bickering and useless theorising. Let us get down to essentials and have practicalities replace practically everything. Let us, in fact, face the facts. The trouble with the picture business is the pictures. Look through any of these New Year Trade symposiums of the great thinkers and leaders of this Industry (which we all so love), and you will find their solution to all Trade problems —in print, of course—is better pictures.

So if the solution is better pictures, then the fault must be that the pictures are not good enough, so the root of the trouble is pictures, and therefore to the pictures we must look for the corrective.

I take it we are agreed on that point.

Elephant Snubbed by Rabbit

Before pictures were made there was no picture business. Ask any of the veterans who are old enough to remember the film business before it existed, and they will tell you that they cannot remember because in those days, before pictures, there was no picture business. We are progressing, I hope !

Very well.

Having made such a damning admission, they must also concede that film problems were non-existent prior to the existence of the film Trade. Therein lies our solution.

Picture problems are a product of the picture Trade.

Shares, scares, flares, stars, bars, redundancy and rotundancy all followed in its wake, each bringing its own particular headache, neck-ache or faceache.

Garbo Refuses Spinach

Before the advent of the film Industry some of these problems might conceivably have existed, but as they did not apply to the yet unborn film Industry they ceased to be film problems, or, rather, let me say that they had not yet become film problems. The solution, then, seems simple. Let us learn a lesson from these facts.

In 1939 our first move must be to stop making pictures entirely !

Some half-hearted attempts were made at this by both Hollywood and England during the year just past, but it requires complete unanimity before the " Screencomber " Scheme can operate efficiently.

Last year a spate of reissues completely ruined the scheme. This year we must not tolerate such interference. What do we find then? Let me put the matter before you simply and logically; in brief, to coin a phrase, let me then put it in a nutshell—let me, in fact, cut a long story short.

The picturegoer will soon cease to go to the kinema when it dawns upon him that week after week he has been paying good money and seeing no programme in return. It is only a matter of time before he says to himself, " Here am I paying to see pictures, and for the last few weeks they have not shown me any."

To put it more briefly, the time will come when he will ask, " What's oop? " or at least that will be the reaction of the more wily Mancunian, and on the morning after, London will be asking the same thing.

The problem then arises of the film critic, who merely goes there to sleep and will probably be relieved to wake up and find that he has slept so much sounder with the knowledge that he has no pictures to review when he wakes up.

Here again, the " Screencomber " Scheme is simplicity itself. Because, as there are no films, he is no longer a film critic, so he is not entitled to a free film pass, because as he is no longer a film critic because there are no more films, there cannot be any free film passes for film critics who have now ceased to exist, like the films he no longer sees. He is then unlikely to remain.

Dietrich Joins Arsenal

The exhibitor, without films or audience, will have to think up some alternative means of making his hall pay, so he will turn to the theatre, the music hall or the fun fair.

Here the same problems that he experienced in the film Trade will eventually arise, but they are no longer film problems, the " Screencomber " Scheme having in one bold and masterly stroke turned them into problems that now must be solved by the theatre, the music hall or even the fun fair.

For once the film Trade ceases to function they cannot be termed film problems, and so film problems as film problems will end, just as though they never existed, as indeed at one time they never did.

OUR NEW YEAR PANTOMIME

Cinderella and the Forty Thieves

The scene opens with a shot of Wardour Street, a scene of tremendous fuss and bustle. The pubs are closed, and the street is therefore crowded.

The Chorus *gather and start to sing:—*

Hooray, hooray, it's change-over day,
Around the Dispatch we hatch our plans,
While waiting them to change our cans,
With hearts light and gay, we're off on our way,
Hooray, hooray, hooray—change-over day.

As the audience can't stand a great deal of this, the scene changes to the kitchen, where next evening Cinderella *is seen sitting in front of the fire.*

Cinderella (*singing*):

A'tisket a'tanket, I can't go to the banquet,
If someone doesn't take me there, I'll hate the C.E.A.
A'tisket a'tyman, I want to hear Ken Nyman,
Who's going to tell them all he knows about redundancay.

Enter the Wicked Fairy Redundancy (*who says*):

So you'd go to the banquet, dear Cinderella,
To hear that nasty Nyman fella,
Who thinks his talks and speeches ought'er
Demolish hard-built bricks and mortar.

Enter Fairy Godmother Nyman, *before whom the* Wicked Fairy *cringes.*

Away, away, you wicked sinner,
She *will* come to this evening's dinner.
I'll find her shoes, and, what is more,
Arrange her transport to the door.

Wicked Fairy:

Arrange for transport, so you say,
But this is not change-over day;
And I'll erect so many halls
You won't get past their massive walls.

Enter Robin Hood and His Merry Men. (*Note.—The Robber Band is played by film travellers, but in order to show that no offence is intended the part of the Robber Chief will be taken by " Screencomber " himself. The robbers, it should be explained, to save the Editor unnecessary embarrassment, are a hardworking, jolly crowd who rob the rich exhibitor to help the poor renter. They sing:*

This robber band, hard-working coves,
Who raid the kine. treasure troves,
Pride ourselves, our weekly tour
Robs the rich but helps the poor.
And though we bring them pounds and pences,
They always query our expenses;
So one day when the sales chief's through with them,
We'll tell him just what he can do with them.

The Wicked Fairy *is busy building kinemas of every type and size with which to hem in Cinderella and the Good Fairy, who has been holding the stage up till now, is naturally getting a bit peeved at the intrusion of Robin Hood and his bunch.*

The Good Fairy:

Explain this intrusion, if you can,
You're not down on my seating plan.

Robin Hood:

This territory is not mine,
We've come to the wrong pantomime.
So, if you'll excuse us now, we're off
(*Exit Robin with polite cough*).

Good Fairy:

I'm very glad to see them go;
Now we'll get on with the show.

The Good Fairy *waves a magic Reundancy pamphlet and the walls of the Wicked Fairy's kinemas come tumbling down, while a magic transport van, all lit up, appears with " Screencomber," the driver, also well lit up.*

The Good Fairy:

So right has triumphed after the years,
And now we're off to the dinner, my dears.

P.S.—The Seven Dwarfs who were to have taken the part of the Forty Thieves are now under contract to Walt Disney, and could not be released in time for this season's panto.

[Flash.—At midnight to-night a young woman, describing herself as Cinderella, was seen leaving the C.E.A. Banquet with one of her chief features, a glass slipper, missing. The C.E.A., our correspondent learns, intends to hold a debate to-morrow to inquire whether this is to be taken as a further protest against the two-feature programme.]

IT'S IN THE BAG

Winkleheim Programme for 1939

TELEGRAPHING from an address on Dartmoor, Wart Winkleheim gives us the following last-minute details of his programme for 1939:—

RE TELEGRAPHIC MESSAGE OF YESTERDAY STOP AUTHORISE YOU STATE THAT NEW YEAR PROGRAMME OF WINKLEHEIM MOST AMBITIOUS TO DATE STOP PLAN TO MAKE THREE HUNDRED MAILBAGS DURING THE EARLY MONTHS OF YEAR STOP PROGRAMME MAY HAVE TO BE ACCELERATED ACCORDING TO LOCAL CONDITIONS AND PLANS STOP DURING SUMMER SOJOURN NEAR PORTLAND PLAN TO SUPPLY SOME CONSIDERABLE TONS OF ROCK FOR BUILDING PURPOSES STOP OTHER PLANS INCLUDE SPECTACULAR TUNNELLING SCHEME BUT DETAILS AT MOMENT MUST FOR CERTAIN DIPLOMATIC REASONS REMAIN SECRET STOP REGARDS WINKLEHEIM.

THE SCREENCOMBER ANNUAL AWARDS FOR 1938.

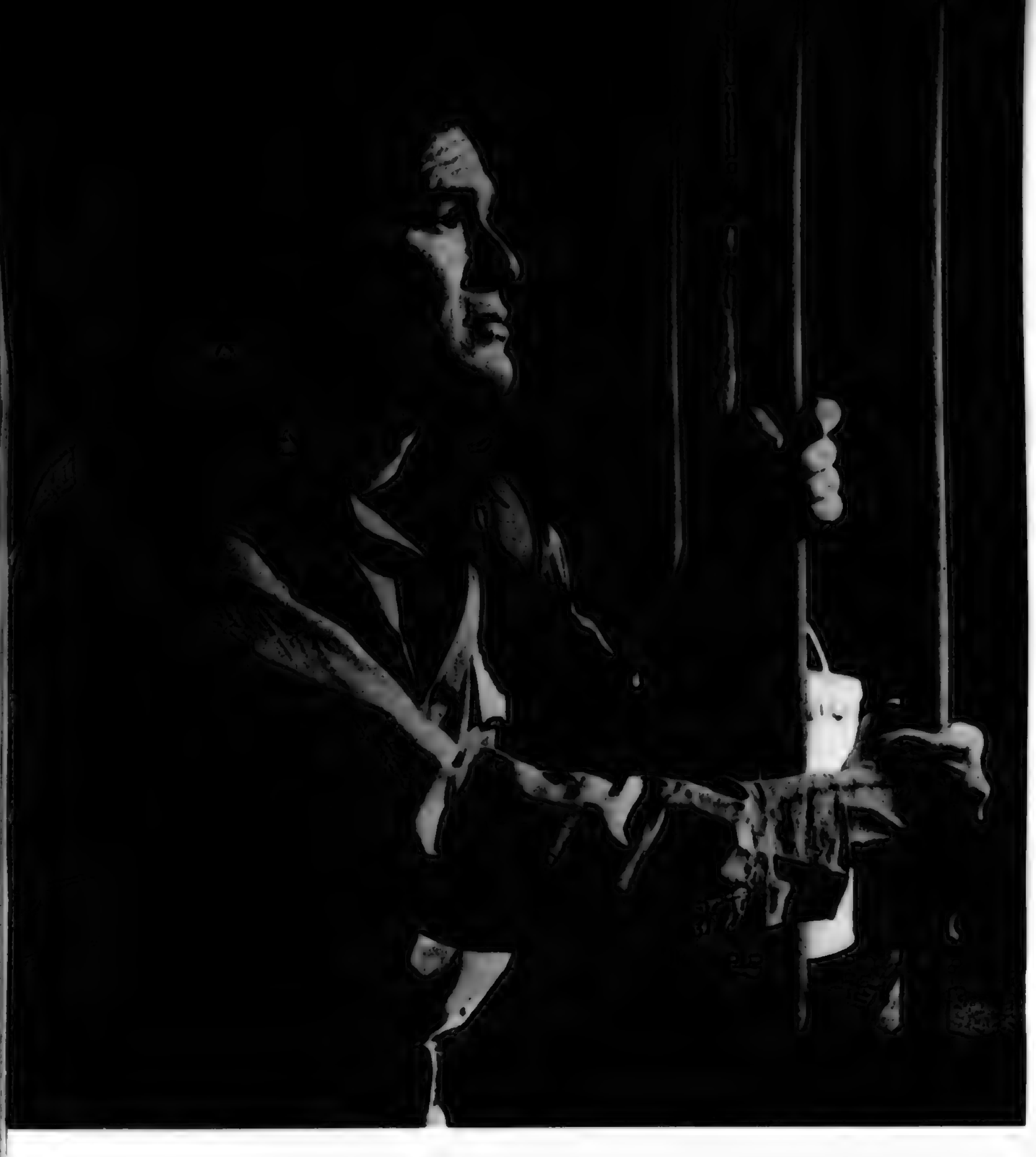
Best Direction of a British Film ...	LEOPOLD KRYSKI STOCKOLOVITCH.
Best Script of a British Film ...	HIRAM Z. WIMPLEPOLE.
Best Photography for a British Film	CHING GHANG CHONG.
Best Acting in a British Film ...	MDLLE. NOKTOVA.
Best Montage in a British Film ...	ZCHSHWWSCHY OWYOWSHCKOWYSH
Best Bit of Carpentering in British Film	BILL SMITHERS, ESQ.

"The Sisters"

Errol Flynn and Bette Davis, stars of " The Sisters," which is to be Trade shown on January 31 at the Cambridge Theatre. (First National.)

"Heart of the North"

Patric Knowles and Gale Page in a scene from " Heart of the North," Trade shown by First National to-day. Gloria Dickson and Dick Foran are also in the cast of this Technicolor Production.



"Blackwell's Island"

John Garfield in a poignant scene from the First National film, "Blackwell's Island," in which Rosemary Lane and Dick Purcell are also featured.

"Nancy Drew: Detective"

A scene from "Nancy Drew: Detective" (First National), starring Bonita Granville (who is depicted below with Frankie Thomas), John Litel and Dick Purcell. It will be Trade shown on January 19.

"Torchy Gets Her Man"

Glenda Farrell and Tom Kennedy in the latest of the Torchy Blane series, which First National will Trade show on January 26.

"Wings of the Navy"

George Brent and Olivia de Havilland in the Cosmopolitan production "Wings of the Navy," which First National is Trade showing on January 24 at the Cambridge Theatre.

"Brother Rat"

Priscilla Lane and Wayne Morris (above), in a scene from the forthcoming First National picture, "Brother Rat," an entertaining collegiate comedy.

"Many Tanks, Mr. Atkins"

Claude Hulbert's latest laughter-maker from First National depicts his adventures in the mechanised cavalry. He is seen below with Reginald Purdell.

From the British-Lion Programme

ONE of the outstanding subjects on British Lion's 1939 schedule is the Republic picture, "Storm Over Bengal," which stars Patric Knowles—famous British actor—Richard Cromwell, and Rochelle Hudson.

"STORM OVER BENGAL"

SCENES from the British Lion-Republic epic film of the Indian frontier, in the production of which no pains have been spared to convey the authentic atmosphere of military operations in British India.

TOM WALLS as he stars in "Old Iron" is shown above in a scene with Enid Stamp Taylor. This Tom Walls production is for British Lion release.

GORDON HARKER, who stars in the Herbert Wilcox production "The Return of the Frog" to be released by British Lion, is seen below in a typical attitude as Inspector Elk.

SANDY POWELL (below), who stars in the new British Lion film "Home From Home," in a scene with Roy Emerton. This has been recently completed at Beaconsfield under the direction of Herbert Smith.

SYDNEY HOWARD and Vera Pearce, the stars, are shown above in a scene from "What a Man!" for British Lion release.

RALPH BYRD and June Storey are seen in the illustration below as they star in the British Lion-Republic film "Down in Arkansaw."

THE above scene depicts an "iron lung" sequence which is an important episode in the Republic film "The Night Hawk" which British Lion is to release. June Travis is starred with Bob Livingston.

JUNE TRAVIS and Bob Livingston, who appear in "Federal Man Hunt" for Republic, are shown below in a scene from this British Lion release.

ROBERT CUMMINGS and Helen Mack, who star in the British Lion-Republic film "I Stand Accused."

An Important Trio from Butcher's

"Night Journey"

BUTCHER'S initial Trade-show presentation in the New Year will be the Butcher-British National film "Night Journey" (see top and right-hand illustrations). Geoffrey Toone and Patricia Hilliard are featured.

"Old Mother Riley" in Paris

THIS, the second of the Arthur Lucan and Kitty McShane comedies, will be a Butcher release early in 1939.

"Anything to Declare"

ON the right is an incident from "Anything to Declare" (Butcher Rembrandt), a topical spy story in which the leading roles are taken by Noel Madison, John Loder, Jerry Verno, Belle Chrystall, Leonora Corbett, and Alexander Garner. It will be released in March.

THE EXHIBITORS SPEAK OUT

The Theatre Men *Lash and* Praise Patrons, Producers *and* Renters

IT may appear redundant at first, but we would stress again the true functions of the Exhibitor! He is the most important link in the chain between the patron who sees films, be it for a "tanner" or a "crown," and the men who MAKE and SELL the pictures.

HE is in daily close contact with the teeming millions who seek relaxation and entertainment at least once a week, to transpose themselves into the orbit of fantasy and forgetfulness for an hour or two! The Exhibitor bears—at the expense of his profit and loss account—the full brunt of the Public's reaction to a film.

HE is, therefore, in a position—and is so entitled—to give his opinions on the problems of the Trade. He does so again this year in the following pages, which are his own Forum. He speaks his mind forthrightly and without fear or favour or exaggerated respect for the "higher ups."

IN the following pages well-known independent Exhibitors and Managers of circuit halls discuss the many problems confronting them, opinions which range from the ever-present menace of shortage to domestic problems of house management and how contact is daily made with patrons.

THE year 1938 has been one of the most difficult the Trade has ever known, and in the coming months much must be done if prosperity is to return to the Exhibitor. Some are too complacent in the matter of great issues, such as the Films Act, Shortage and Television. Others are too concerned with the bickerings occasioned by their own conceit to face up to the crisis. We urge, with all the influence at our command, that Exhibitors should sink political differences and, in unified action and self-abnegation, once again solve the one greatest problem of all—How to Bring the Public to the Kinema on a Paying Basis.

INDEX TO PRINCIPAL CONTRIBUTIONS

Page
Go Out and Fetch Your Public - - by Pat Reed, 73
Public Bored by Mediocre Second Features - - by F. B. B. Blake, 73
How to Reduce Film Rentals by W. T. Hodge, 74
A Year of Disillusion for Exhibitors - - by G. H. Blackburn, 75
Exhibitors Rely too Much on C.E.A. - by J. R. Dovener, 76
More Discrimination Needed in Charity - by H. S. Gent, 77
Television Must be Watched by H. P. E. Mears, 77
The Troublesome Patron and a Remedy - by M. Cheepen, 80
Good Quality Pictures a Public Demand - by Reg. Sowden, 80

HOW FILM HIRE COULD BE REDUCED

Production and Renting Ratios Too Wide

W. T. HODGE

By Councillor W. T. HODGE
Chairman, Birmingham and Midland Branch of the C.E.A.

THE excessive cost of film hire is a universal complaint among exhibitors to-day, and the belief is generally held that drastic measures should be taken to bring about a reduction in rentals. In my opinion, looked at from a commercial standpoint, the cost of film production and distribution is out of all reason, and that the wielding of a large axe is required to control the various spending departments in those sections of the Industry.

Excessive Costs

Too often we hear of fabulous sums being paid for the screen rights of a well-known book or play. More often than not such expenditure is wasted by the fact that the film version bears little resemblance to the original story. In his turn the producer discovers certain talent, and he pours out a mint of money in grooming his discovery to what is termed stardom. Having become a star at someone else's expense he or she then demands and obtains a King's ransom for his or her services.

Then the production of a film seems to necessitate a director and an assistant director, plus a producer and an assistant producer, with various lackeys and limpets at their heels, all swallowing up more good cash.

Premier Gets Less !

When it comes to film distribution we find concerns headed by a large board of directors—all non-producers—who appear to receive individual stipends far in excess of a Prime Minister. A heavily salaried general manager is assisted by area supervisors, each in receipt of round about £3,500 a year. Then there are branch managers, with salaries of £1,750 a year, travellers at £1,250, and high-salaried office managers, to say nothing to herds of typists, clerks, etc., all engaged in handling less than two features per week all the year round. Useless printing and expensive publicity follow in this vicious circle, for all of which the poor exhibitor has to pay in increased rentals.

I venture to say that since the advent of talkies film hire has increased 200 per cent. to 300 per cent. In the days of the silent film producers were doing very nicely and exhibitors likewise. To-day, owing to excessive film hire, increased P.R.S. fees, service charges, and other newly invented ramps, an exhibitor has to be a super business man to make a decent living at the expense of high-salaried officials on the renting side, who sit tight and demand their 50 50.

To-day film distribution is undoubtedly in the hands of monopolists, and until competition asserts itself on the sale side as it has asserted itself on the exhibiting side, exhibitors will simply have to sit tight and pray for deliverance from the tentacles of this octopus.

CHURCHES AND THE KINEMA

Example of Amity and Harmony

By A. S. ALBIN
Edinburgh C.E.A.

"I THINK we shall have to get the church and the kinema together soon."

I made this remark at a recent meeting of the C.E.A. in Edinburgh, when a request was made by the Church of Scotland to allow ministers to give a short message from our stages on Christmas Eve.

It brought me, I may say, letters of approval from all over the country. As chairman of the Section, I supported the idea. I am glad to say other managers did the same, and although an innovation so far as Edinburgh was concerned, it proved an accurate reading of the psychology of the people at the season of good will.

The reaction of the audience in my house was magnificent and confirmed me in the view that there is no ground for antagonism between the church and the kinema.

We and the church, on the contrary, have much in common. We serve the same public. The people who crowd our kinemas on Saturday night are the people—not all of them, but the great bulk of them—who fill the pews on Sunday morning.

We, of course, have more scope for showmanship. But the church is not altogether indifferent to the appeal of showmanship. Popular Sunday evening addresses with catchy titles and special music—these are the church's efforts at showmanship, and they pay, as good showmanship pays everywhere.

The Church Answers "Yes"

The churches, of course, have a long way to go in providing the attractive interiors and the comfortable seating of the kinemas. In both these respects, however, they are moving in the right direction. They are getting away from the cold austerity of a past age, the sort of thing I remember in my boyhood 50 years ago and more.

The rôle of the film in education is now almost universally recognised by public authorities. The church is gradually beginning to realise that there is a place for it even in its economy.

The Scottish Churches Film Guild is a recognition of this. They realise that the film can help forward their work, quite quite apart from purely religious subjects.

Yes, I think we shall have to get the church and the kinema together soon.

◆

Pay More Attention to Your Sound

A VITAL FACTOR

By J. K. STAFFORD-POOLE
Poole's, Roxy, Edinburgh

GOOD showmanship is every exhibitor's aim. It is a source of wonder to me, therefore, why there is such lack of inspiration, and even care, occurring in many kinemas where control of the sound is concerned. The fault is most apparent in musical films. No imagination seems to be used during their musical sequences.

A gorgeous spectacle is unfolding on the screen, a [illegible] orchestra is playing [illegible] orchestrated accompaniment, yet the whole effect is spoilt because the volume [illegible] relatively to match [illegible] on the screen, and thin, un[illegible] music [illegible] out of the speakers [illegible] by the audience.

One of the general practices in sound control is to fix a suitable speech level and to bring the control two points up for any musical. This rule is [illegible] applied in many cases to [illegible] differing voices of Shirley Temple and [illegible] Robeson and the differing [illegible] of [illegible] Goodman and Leopold Stokowski.

In the [illegible] days [illegible] had the responsibility of [illegible] orchestra, and still further back, with [illegible], myrioramas, and Variety [illegible], the success and full responsibility of the show rested with the proprietor. If it flopped, he had no one to [illegible] himself.

A New Body for Small Men Within C.E.A.

MANAGERS UNION PROPOSED

By LESLIE FREEMAN
General Manager, Plaza, Crouch End, London, N.

ALL the independent hall owners and small circuit proprietors who are members of the C.E.A. should band themselves together in a small owners' section within that body to formulate an agreed policy on matters affecting them especially and to nominate one or more spokesmen who, when such matters were discussed in open council, could speak with the authority of the independents and small men and not, as sometimes happens under present conditions, express personal views coloured by a recognition of the power of the large organisations.

Renters should supply, at least, stills free of charge when percentage or a fair flat rate is paid for the hire of their feature product. The grocer, ironmonger or chemist is deluged with free advertising material by the manufacturers of goods or by the wholesalers and can even have his windows dressed free of charge. Why not the exhibitor, who is in the same relation to the suppliers of his wares!

A fair allowance should be granted off release price of grade "A" features *always* made by the renters to the smaller showmen who, although first-run in their own particular district, cannot have the product on release owing to bars of near-by supers and circuit halls and are expected to pay release price after the cream has been skimmed off by neighbouring theatres. The present policy of demanding 40 per cent. or 50 per cent. for later runs of leading films at smaller halls is both uneconomic and unfair.

Revise the Bars

Overhaul the barring and concurrent-run position. At present the position of some halls is such that, owing to circuit bargaining power and internal booking arrangements between some of the big organisations, they cannot get certain films concurrently with circuit halls (sometimes no bigger than themselves) at *any* price. *Example*: Theatre "A" will run concurrent with theatre "B" (not a superhall) a mile or so away but not with theatre "C" in the same road as "B," although the halls are both good class and both seat under 1,000. Large numbers of films never go to hall "B," but even then "C" cannot have concurrent run.

We should also have a managers' union or kindred body to protect their interests. Negotiations are going on all over the country regarding conditions of employment of their staffs, but I assert most managers are to-day working 72 hours a week.

W. H. ALBIN

A COLLECTIVE CAMPAIGN VALUELESS

More and Better Films will Fill Halls

By W. H. ALBIN
Chairman, Scottish C.E.A.

I SUPPOSE when all is said and done and this problem and that has been thrashed out the major problem of the Trade boils down to this: How to get more people into the kinemas.

We may advertise, and we do; we make our new houses the last word in comfort and attractiveness. But beyond that we can, as managers, do little.

I place no value whatever on a suggested national advertising effort, after the manner of "Eat more fruit!" It is one thing to induce the public to buy more bananas and apples; it is a horse of an entirely different colour to get more people into our kinemas.

"Go to the pictures" would be quite futile as an advertising slogan. To the kinema-goer it is preaching to the converted. The man or woman who stays away probably does so for reasons satisfactory to himself. But to the man who just doesn't go a slogan like "Go to the pictures" simply means nothing.

Producers Lag Behind

I suppose one of the commonest of human frailties is the tendency to "blame the other fellow." And when I ask myself why more people don't come in I put the further question: "Are we getting pictures of quality and in sufficient numbers?" And I'm afraid most exhibitors would adopt the Parliamentary formula and reply: "The answer is in the negative."

Producers have lagged behind exhibitors. We have provided the houses and the comfortable conditions essential to complete enjoyment of the films. But the producer's failure to do his bit is proved every week by the dated re-issues which flood the market. The patron likes them as little as does the exhibitor.

West End stories of the jolly fellows of Mayfair have no interest or entertainment value to working-class patrons. But because of the shortage of supply the renter forces his "also rans" on us along with another film, which may or may not have any entertainment value.

Still, with the prospect of more and better films this year, perhaps the turn of the tide is in sight. Anyway, here's hoping.

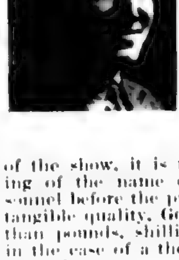
◆

TIME TO BANG HARDER THAN EVER ON SHOWMAN'S DRUM

Get All You Can from the Available Media

By F. J. SMIDMORE
Gaumont, Derby; Winner of "Kine." Coronation Cup

MORE than ever the entertainment business is the absorber of shocks, whether those shocks come from the fettered countries or find their origin at home. So there is, to my way of thinking, a need to bang harder on the show drum, for we serve two purposes in proving ourselves real live showmen. We hope to divert people's minds from trouble and at the same time help to swell the box-office receipts.



Let us look at the media through which we bring our programmes to the notice of the public. Firstly, there is the newspaper, morning, evening and weekly, and here let us pause to reflect upon that happy state where two or more newspapers are in healthy rivalry. The competitive element is an open sesame to the printed column, for, whatever the merits of the show, it is my belief that the keeping of the name of the theatre and personnel before the public makes for that very tangible quality, GOOD WILL, which is more than pounds, shillings and pence, and yet, in the case of a theatre cannot be reckoned as such.

Then there is the poster on the hoardings. This is a very valuable medium, always providing that it is in the *right position* and not posted haphazardly.

Proof of the importance of the poster is to be seen in the fact that most big advertising campaigns use the hoardings as well as the newspapers.

The public-address van has come along in recent years, and to those who have not yet tried it I would offer advice. So long as the diction of the speaker is clear it is a great asset. Otherwise it is a waste of time and money and an offence against the ears of the pedestrians who pause to listen: therefore good publicity is wasted.

Competitions, to be logical, must be tied up with the Press and a stunt nicely dressed and worked correctly also means a lot to the box office.

Now and again there branches out like an ephemeral blossom an idea derived from something that has happened momentarily and of which all live showmen take advantage. These brilliant spasms do not come daily and have therefore to be snatched up and exploited without hesitation.

What I am concerned with is the future. Our opportunity for stunting and generally publicising films will be preserved always, and given the right kind of film product I am not content to put an ad. in the newspaper and sit back waiting for the queue. If necessary, I want to explore all the devices applicable to films which have served me so well in the past.

The year 1939 and the years to come will bring into being fresh avenues of activity, and if they have any advertising value, I am not boasting when I say that I shall immediately recognise them, and also their worth.

And now for my last word! You cannot arrange a publicity campaign in a few minutes. "GET DOWN TO IT" and your efforts will be rewarded in the box-office.

◆

Take a National Ballot

TEST OF PUBLIC TASTE

By W. J. VICKERY
The Tivoli, Weston-super-Mare

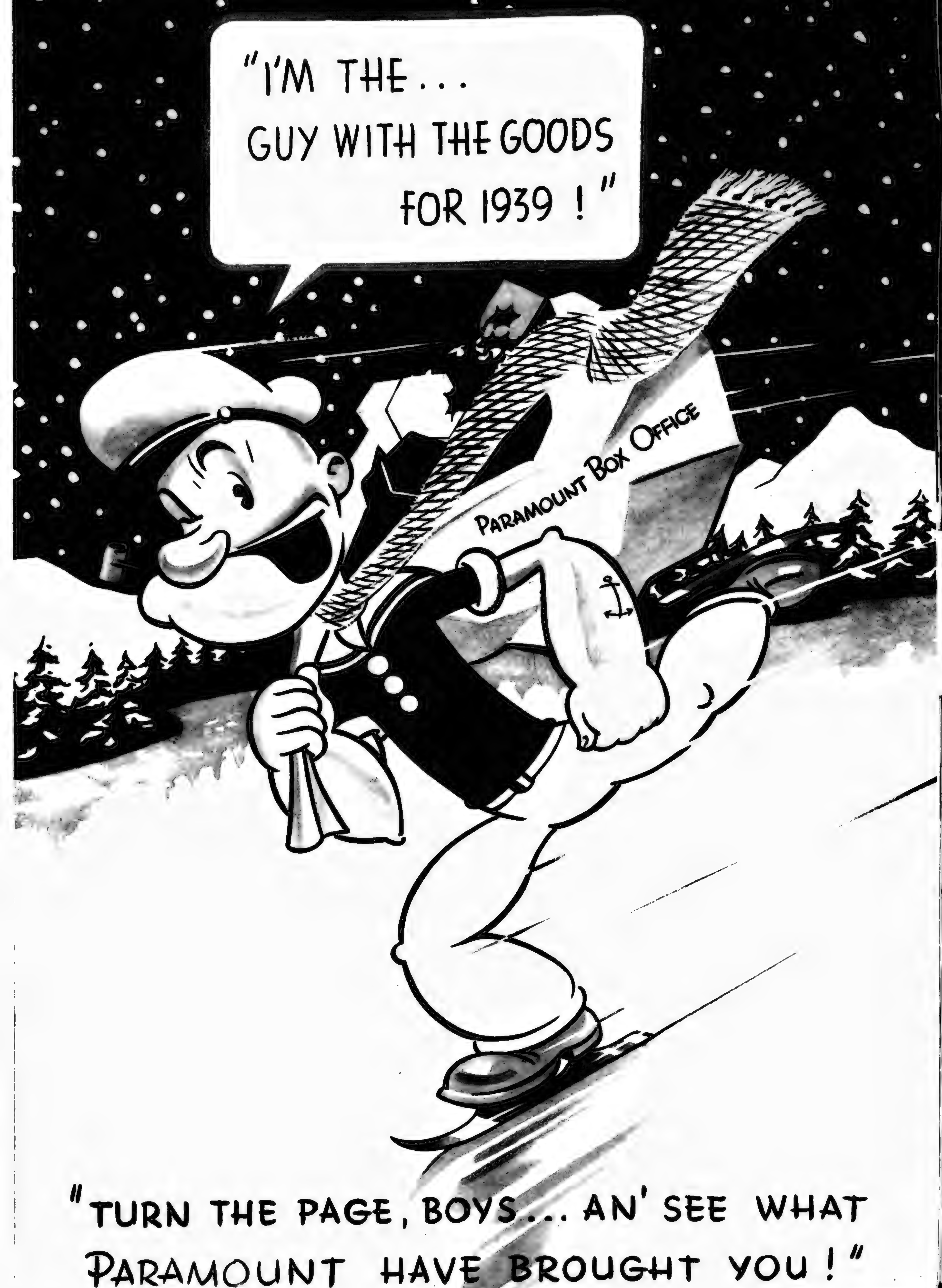
NOW that the kinema has passed the embryonic stage and is accepted by all as one of the main bulwarks of entertainment, it is time the Industry endeavoured to put itself on a wider and more business-like basis.

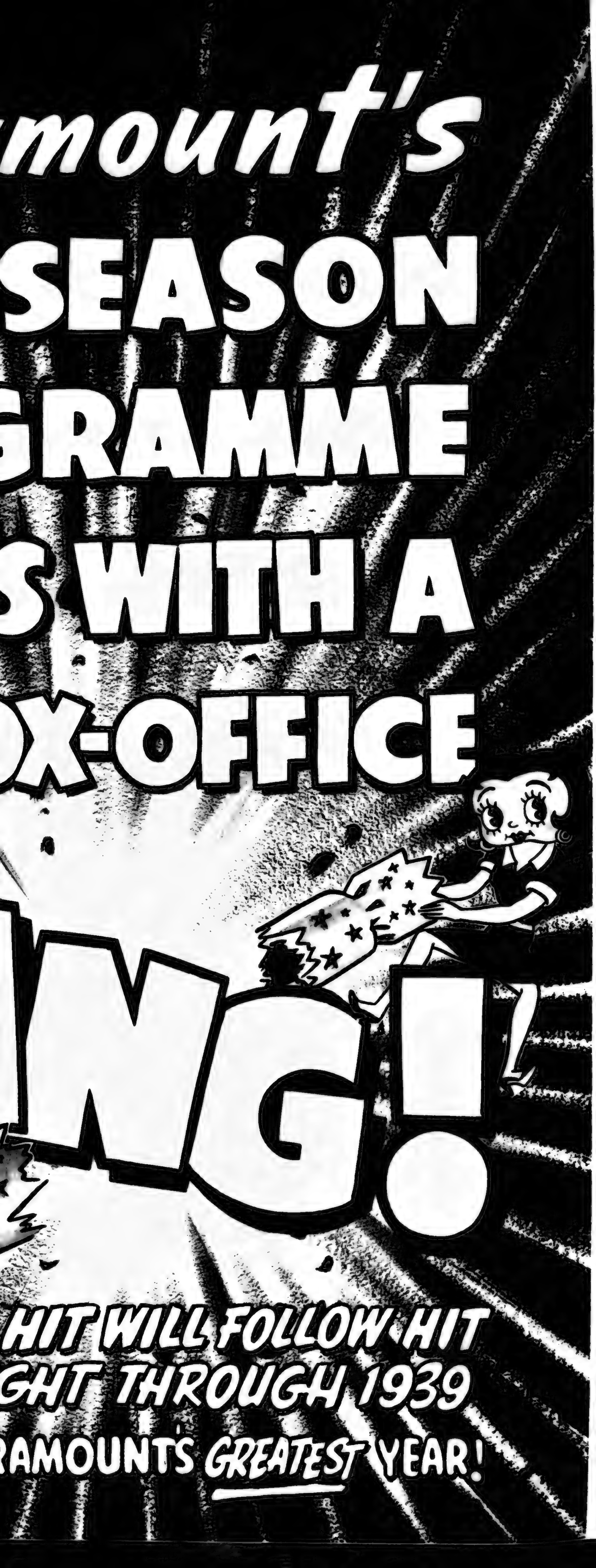
One question it should ask itself is, Does the public want continuous performances and double-feature programmes, or would it like a reversion to separate houses with facilities for booking seats in advance?

With the coming announcement of better major productions from the studios, such a trend would not be a retrograde policy. Incidentally, a longer newsreel would be appreciated by the majority of patrons.

Except in towns and cities with a population of 250,000 and over what are the real advantages of continuous performances? In the provinces a full house is rare in the afternoon, whilst the amount of voids in the average provincial kinema between 5 and 6 p.m., with the attendant cost of staffing and running, draws a serious line on the running costs *pro rata* to the input at the box office.

With the coming of quality pictures a more restful audience would be ensured by separate houses as there would be no disturbance by people moving to and from their seats. Why not put the question to the test by asking the public what they desire in the form of a huge national ballot?


"I'M THE . . . GUY WITH THE GOODS FOR 1939 !"
PARAMOUNT BOX OFFICE
"TURN THE PAGE, BOYS . . . AN' SEE WHAT PARAMOUNT HAVE BROUGHT YOU !"



Param

SPAWN OF

GEORGE RAFT • HENRY F
Directed by Henry Hathaway

THIS MA

BARRY K. BARNES
Alastair Sim • *Directed by D*

SING YOU

BING CROSBY • FRED
Produced and Directed by W

BOOLOO

COLIN TAPLEY • JAYNE R
Directed by Clyde E Elliott (D

Clarence E. Mulford's

BAR 20 JU

WILLIAM BOYD • Russell H
A Harry Sherman Production • D

SONS OF T

Lynne Overman • Evelyn K
Tim Holt • *Directed by J*

THE TEXA

JOAN BENNETT • RANDO
Walter Brennan • *A Luci*
Directed by James Hogan.

FAST PLA

Betty Grable • Eleanore
"Hank" Luisetti • *Directed b*

GIVE ME

MARTHA RAYE • BOB
Jack Whiting • *Directed by E*

BULLDOG D IN AFRICA

JOHN HOWARD • HEATH
Reginald Denny • E. E. C

KING OF

GAIL PATRICK • LLOYD
Robert Preston • *Directed b*

ARKANSAS

BOB BURNS • FAY BA
S. Cobb • Jean Parker •

Clarence E. Mulford's

PRIDE OF

WILLIAM BOYD • George
Directed by Lesley Selander •

GENERALS O

John Howard • Mary
Cummings • *Directed by*

ESCAPE FRO

AKIM TAMIROFF • LEIF
FARMER • Lynne Overman •

ARREST BULLDOG D

JOHN HOWARD • HEATH
Reginald Denny • E.E.Cli

Paramount Releases DEC. 1938 TO MAY 1939

SPAWN OF THE NORTH
GEORGE RAFT • HENRY FONDA • DOROTHY LAMOUR
Directed by Henry Hathaway

THIS MAN IS NEWS
BARRY K. BARNES • VALERIE HOBSON
Alastair Sim • Directed by David MacDonald

SING YOU SINNERS
BING CROSBY • FRED MacMURRAY • Ellen Drew
Produced and Directed by Wesley Ruggles

BOOLOO
COLIN TAPLEY • JAYNE REGAN • Produced and Directed by Clyde E. Elliott (Director of "Bring 'Em Back Alive")

Clarence E. Mulford's
BAR 20 JUSTICE
WILLIAM BOYD • Russell Hayden • George Hayes
A Harry Sherman Production • Directed by Lesley Selander

SONS OF THE LEGION
Lynne Overman • Evelyn Keyes • Donald O'Connor
Tim Holt • Directed by James Hogan.

THE TEXANS
JOAN BENNETT • RANDOLPH SCOTT • May Robson
Walter Brennan • A Lucien Hubbard Production
Directed by James Hogan.

FAST PLAY
Betty Grable • Eleanore Whitney • William Henry
"Hank" Luisetti • Directed by George Archainbaud

GIVE ME A SAILOR
MARTHA RAYE • BOB HOPE • Betty Grable
Jack Whiting • Directed by Elliott Nugent.

BULLDOG DRUMMOND IN AFRICA
JOHN HOWARD • HEATHER ANGEL • H. B. Warner
Reginald Denny • E. E. Clive Directed by Louis King

KING OF ALCATRAZ
GAIL PATRICK • LLOYD NOLAN • J. Carrol Naish
Robert Preston • Directed by Robert Florey

ARKANSAS TRAVELLER
BOB BURNS • FAY BAINTER • John Beal Irvin
S. Cobb • Jean Parker • Directed by Alfred Santell

Clarence E. Mulford's
PRIDE OF THE WEST
WILLIAM BOYD • George Hayes • Russell Hayden
Directed by Lesley Selander • A Harry Sherman Production

GENERALS OF TOMORROW
John Howard • Mary Carlisle • Robert
Cummings • Directed by Kurt Neumann.

ESCAPE FROM YESTERDAY
AKIM TAMIROFF • LEIF ERIKSON • FRANCES
FARMER • Lynne Overman • Directed by Alfred E. Green

ARREST BULLDOG DRUMMOND!
JOHN HOWARD • HEATHER ANGEL • H. B. Warner
Reginald Denny • E. E. Clive • Directed by James Hogan

MEN WITH WINGS
FRED MacMURRAY • RAY MILLAND • LOUISE CAMPBELL
In Technicolor • Produced and Directed by William A. Wellman

IF I WERE KING
RONALD COLMAN • Frances Dee • Basil
Rathbone • Ellen Drew C. V. France • Produced and
Directed by Frank Lloyd

ZAZA
CLAUDETTE COLBERT • HERBERT MARSHALL
Constance Collier • Bert Lahr • Helen Westley
Genevieve Tobin • Walter Catlett • Directed by George Cukor

SAY IT IN FRENCH
RAY MILLAND • OLYMPE BRADNA • Irene Hervey
Janet Beecher • Directed by Andrew L. Stone

STOLEN LIFE
ELISABETH BERGNER • MICHAEL REDGRAVE
Wilfred Lawson • Mabel Terry-Lewis • Richard
Ainley • Directed by Paul Czinner.

ILLEGAL TRAFFIC
J. Carrol Naish • Mary Carlisle • Robert Preston
Judith Barrett • Directed by Louis King

CAFE SOCIETY
MADELEINE CARROLL • FRED MacMURRAY
Shirley Ross • Directed by Edward H. Griffith

KING OF CHINATOWN
Anna May Wong • Akim Tamiroff • J. Carrol Naish
Sidney Toler • Directed by Nick Grinde.

PARIS HONEYMOON
BING CROSBY • FRANCISKA GAAL • Shirley Ross
Edward Everett Horton • Ben Blue • Produced by
Harlan Thompson • Directed by Frank Tuttle

A ROYAL DIVORCE
RUTH CHATTERTON • PIERRE BLANCHAR • Frank Cellier
Carol Goodner • Directed by Jack Raymond • Produced by
Herbert Wilcox

DISBARRED
GAIL PATRICK • ROBERT PRESTON • Otto Kruger
Sidney Toler • Directed by Robert Florey

Zane Grey's
THE MYSTERIOUS RIDER
Douglass Dumbrille • Sidney Toler • Russell Hayden
A Harry Sherman Production • Directed by Lesley Selander

STRANDED IN PARIS
JACK BENNY • JOAN BENNETT • Mary Boland • Charley
Grapewin • The Yacht Club Boys • Directed by Mitchell Leisen

Clarence E. Mulford's
IN OLD MEXICO
WILLIAM BOYD • George Hayes • Russell Hayden
A Harry Sherman Production • Directed by Edward D. Venturini

THANKS FOR THE MEMORY
Bob Hope • Shirley Ross Charles Butterworth
Otto Kruger • Directed by George Archainbaud

A SEQUEL TO
THIS MAN IS NEWS
BARRY K. BARNES • VALERIE HOBSON
Alastair Sim.

"BOY! OH BOY! AM I SEEING STARS!"

Ray MILLAND *and*
Isa MIRANDA *in*
"HOTEL IMPERIAL"
(Paramount)

A YEAR OF DISILLUSION FOR MOST EXHIBITORS

G. H. BLACKBURN

Too Many Seats at Too Cheap Admissions

By G. H. BLACKBURN

Manager, New Palace, Bristol; Treasurer of Bristol C.E.A.

AS each year passes and the time comes for our annual review, we look back to see how the troubles anticipated a year ago have worked out. Each year we find that somehow or other, in the good old British way, we have muddled through. We have done so more or less successfully, but unfortunately we appear to be at the beginning of another cycle of woes as each period rolls round.

The principal fences we have had to jump during the closing year have been the shortage of films, considerable increase in the number of opposition houses, these together reflecting again in rises in rentals of the films available. Labour agreements have occupied a good deal of our time, but it will have been well spent if the arrangements concluded lead to a more satisfactory and a better feeling between employee and employer in the few instances where there has previously been trouble.

Local difficulties have to be added to the national ones, and these, of course, vary in every district. Some of these start locally, but have a habit of extending, as, for instance, the seat trouble in the London area, which assumed an importance much greater than it warranted owing to its being "news" for the daily papers. Some of us provincials have already felt the rebound of this from a certain section of our non-regular patrons, who take everything they see in the papers as being gospel, provided it is to their way of thinking, so the many righteous have to suffer for the few sinners.

Worried by Overbuilding

Being a circuit man, film rental worries don't come my way, for which I am glad. All of us, however, whether independent or circuit, city or suburban, large house or small, have felt the spate of kinema building a few months back and which has matured during the year just closed. It is futile to suggest, and absurd to think, that an addition of 50, 25, or even 10 per cent. to the seating capacity in any district is going to increase the number of picture fans by 50, 25 or 10 per cent. Any who had this in their thoughts a year ago have been sadly disillusioned.

We are all back where we started, but the position is worse. They have found, what most of us knew, that the old aggregate patronage has merely been divided between a greater number, with disastrous results in many cases. Apart from mere numbers, it has had another effect, secondary in itself, but just as important on the daily return sheet.

Insufficient Big Films

In most districts now there is more than sufficient accommodation at the cheaper and medium prices without long waits, with the inevitable result that the higher priced seats are seldom, if ever, full for ordinary programmes. The only occasions on which they are now full on consecutive nights is when a big film with a general appeal is showing.

Unfortunately, there are too few of these, and the result is an intensification of the habit of "shopping for pictures." Some of us know from our foyer experience that many people spend more time in deciding whether to come in or not than they do in buying "poor hubby" a tie. If you beat the big drum and tell them, quite honestly, that you have a good show, they mention immediately the name of a "film critic" you have never heard of who says the photography is not up to standard, a table or a chair has already appeared in another film, or some girl, probably in a minor rôle, has a terrible accent.

It reminds me of an old story, as old as the veterans, of the patron who complained of getting a small insect of an active variety in one of the old-time shows, to which complaint the boss replied: "What the —— do you want for threepence, a —— elephant?"

Well, what are we to do? Just get on with the job! When we get over these worries there will be another consignment waiting, for it is all in the business.

Belfast is Exhibitors' Utopia!

FEW PROBLEMS AND A RECORD YEAR!

By HARRY WILTON

President of the Northern Ireland Amusement Caterers' Association

I WOULD like to thank the KINE. for the opportunity of sending a message of greeting to the Trade in Great Britain. We, in Northern Ireland, hope that 1939 will be a much better year than the past year has been and that there will be a plentiful supply of first-class films which will find their reward in increased box-office takings.

We are always pleased to welcome members of the Industry to Northern Ireland, and if there are any matters upon which you think exhibitors in Northern Ireland can co-operate with those of Great Britain for the general good of the Industry and those employed in it, I can assure you that we will do our very utmost to help.

Talks with Labour

As far as Northern Ireland is concerned we look forward to the future with confidence. The past year has been the most important in the history of our Association, but thanks to the unanimous support of all sections we have been able to record a year of progress even though box-office returns for various reasons have not been up to expectations. The most amicable discussions with the officials of the N.A.T.K.E. and our Association have led to the paving of the way for a Joint Conciliation Board, plus an agreement on wages and conditions which, I hope, will satisfy all concerned.

Redundancy Beaten

We can look forward in 1939 to the ending of overbuilding. It is now realised that for some considerable time to come Northern Ireland has all the kinemas it requires and that there is no need to go building on one another's doorsteps, as it were. This will mean that shareholders can look forward to the distinct possibility of kinemas paying dividends.

One of the things that has been responsible for the success of our Association, which is recognised by the Northern Ireland Government and all local authorities as the one body representing the Trade in the territory, has been the support accorded the president and his officers by members.

Official Relations Good

Difficulties and differences we thrash out at our meetings, and once a course of action is decided upon it receives loyal support. I need only refer to the manner in which we have successfully thwarted those who tried to impose a harsher censorship upon us here and to the success which has attended our efforts to reduce the heavy expenditure on advertising. I feel that this unity will be maintained.

I also feel that our relations with the Northern Ireland Government and local authorities will continue to be most cordial.

If they put forward any legislation or by-laws they always seek our views, and if we have any complaints they always try to meet us.

Social Work

That is an excellent thing, you will agree.

There is one matter which affects us deeply. This is the Entertainments Tax, but in the coming year we hope to get some relief from the Northern Ireland Government to the British level.

One other thing we are hoping to develop in 1939 is the social and benevolent work of the Association. I feel that much can be done with such a loyal, generous and hardworking band of colleagues, despite the fact that we are keen business rivals.

I am confident that we will be able to achieve success!

Good Product at Fair Price is Vital

SPECIAL TERMS FOR INDEPENDENTS

By Coun. F. J. SPICKERNELL

Deputy Lord Mayor of Portsmouth and Portsmouth Branch Delegate to General Council

COUN. SPICKERNELL

WITH the opening of another year I would like once more to put in a word for the independent exhibitor. More than any others in the Industry, the independent exhibitors are the people whose interests need most to be protected, but they are being gradually forced to the wall, not only by the combines, but also by the renters.

The first run of a picture is very much like buying a new motor car, and its value is less after it has been used. To ask a small independent exhibitor 50 per cent. after a picture has been run round a district half a dozen times is nothing short of extortionate.

If the independent is to be allowed to live and to keep his doors open he must have product at fair value. It is iniquitous to charge the independent the full value of a film after a first-run hall has taken the cream. It is asking him to buy skimmed milk at the price of new.

In other words, after the motor-car has been run to death, the renter still wants the price of a new one for it.

It seems to be the policy that what the renters cannot get from the combines they tax the independents for, but I would like to ask them this question: What would happen to the renting side if the independents went entirely out of business, and they were left to deal with only two or three combines?

The renters can keep the independents in business which must be to their advantage by "delivering the goods," and at the same time seeing that they are allowed a living profit.

Small exhibitors' terms? Well, enough said! I can only repeat that if the independent is to live and to be an asset to the Industry he must be able to get more pictures at a flat economic rate.

BARRING TOO SEVERE IN WEST

C.E.A. Failure to Find Equitable Solution

By F. A. WHEELER

Electric Theatre, Devonport

IN the Devon and Cornwall area, and, possibly, generally, one of the most vexed questions exhibitors have to deal with is "the barring clause."

This clause operates all the more severely in districts where there are a large number of small independents. The question frequently crops up at C.E.A. meetings, but, apparently, there is no satisfactory solution to it.

F. A. Wheeler, of the Electric Theatre, Devonport, who controls one of the largest and most popular theatres in the Plymouth district, possesses very strong opinions on the matter. He says that the Industry exists to cater for the entertainment of the public, and while he believes in a modified and reasonable form of barring he is strongly of opinion that in many cases it is being carried to absurd lengths. This sort of barring is not fair to the picture-going public, nor to the exhibitors.

This barring business was, after all, the development of "exclusive rights." It was just a matter of business between one or two persons, and one could see no harm in that if the arrangement did not affect the community at large.

It should be remembered, however, that film picture entertainment has become a national institution, and that the public should be the first consideration. It was a type of national utility service. By what authority has one group of interested persons the right to impose restrictive conditions on the enormous masses of people who visited the kinemas?

Mr. Wheeler suggests that the remedy was in the hands of the patrons themselves. If the city councillors were approached and made acquainted with the needs of the people, and the fact that the Industry existed for the purpose of catering for the entertainment of the public, something might be said concerning "barring" when licences were applied for.

CHARLES METCALFE

INDEPENDENTS PAY PRICE FOR LOW QUALITY

APPEAL FOR A STATE SUBSIDY

By CHARLES P. METCALFE

Immediate Past-President of the C.E.A. and Member of the Advisory Council

ONE of the vital problems confronting this Trade is the position of the independent exhibitor, and in discussing this question one has first to think in what way the state of the independents differs from that of the circuits.

Those things which affect circuits and independents alike, such as unrest in world affairs, unemployment, taxation, redundancy, low admission prices, and many other things have to be ruled out. Attention, however, must be focused upon dual bills, strangulation bars, harsh film rentals, etc. The first two of which are inflicted by the circuits upon the independents, while the last-named is a problem which the circuits are better able to defend themselves.

These are evils which have borne heavily upon the independents during 1938, and there is now an insistent clamour for them to be dealt with. Still, it is not with these problems that I would be concerned with primarily, but the shortage of the film supply, and the low standard of quality of foreign films.

The shortage of output is general in the studios of this country and of America. The average quality of British films has been well maintained, but there has been a distinct drop in the average standard of American films.

The shortage supply and the low standard of quality, although matters that in their ultimate consequences affect the whole Industry, have the immediate effect of hitting the independents first and hardest.

Renters' Advantage

At present the circuits, renters and foreign producers may be reaping advantages from the shortage, and may not therefore be in a hurry to see it remedied, but the independent exhibitors and the British studios are badly hit.

It is difficult to say what exhibitors can do about it anyhow except by abolishing dual bills, which are an extravagant use of product, and by cutting out all unnecessary bars, thus permitting wider distribution of available product.

It is little short of tragic that with exhibitors crying aloud for more films, with studios standing idle, with personnel that has demonstrated time and time again its ability to make British films that need not fear comparison with any of their competitors, and with, so we are told, millions of British capital eagerly looking for profitable employment, our studios should remain dark, our technicians and others unemployed, exhibitors robbed of the very life-blood of their kinemas, and the British public throughout the Empire deprived of their enjoyment of British films.

With all the essentials surely somebody somewhere can devise a plan whereby this crying need can be supplied, to the satisfaction of all concerned.

Make for the Market

The Government has given subsidies and guarantees to other business of national importance or to encourage employment. The film Industry is of national importance, and our studios are capable of employing many more people than they do to-day. All waste would have to be eliminated. Studio rental and overheads would have to be reduced to a minimum, and producers would need to plan films that would be profitable within the Empire market.

Let our people make films for this market instead of wasting their substance in endeavours to manufacture a market for their films.

In addition to the demand for "supers" there is a demand for second-grade films, and the film act is so designed that it can easily be adjusted to create a market [illegible] whatever number of films of either class producers demonstrate their ability to [illegible]

The problem is primarily for the [illegible] producers, but if they will and [illegible] powerful help would quickly [illegible] There never has been a better opp[illegible] for British producer[illegible] The home market [illegible] literally gasping for films. Empire demand is steadily growing. British films may even be permitted to peep into the great American market to help counteract the shortage there

W. C. HARTE

INDEPENDENTS SHOULD DICTATE C.E.A. POLICY

CIRCUITS REAL ENEMIES TO TRADE

By W. C. HARTE

Booking Manager for Rotherham Hippodrome, Ltd., and Premier Palace, Rotherham

I AM entirely in agreement with Mr. Prendergast's article which appeared in the KINE. of November 17, 1938, regarding Circuits *v.* Independents. It is time that the independent exhibitors dictated the policy of the C.E.A. and not be the mouthpiece of the circuits.

Whenever the circuits require help in the differences with renters they immediately set in motion the machinery of the C.E.A., knowing that with the whole of the membership behind them they can practically force the renters to accede to their demands—the grading of films, for example. However, when the independent exhibitors have any grievance, such as the reduction of rentals, etc., the circuits do not give co-operation as it might be detrimental to their own trading interests with the renters.

To my mind—*and I make this statement following 30 years in the Trade*—the biggest enemies the independent exhibitors have to-day are not the renters, bad copies, bad sound and other things, but the circuits, who do not wish the independent exhibitors to be really independent, but *dependent* on the circuits' policy.

The numerical balance on the exhibiting side of the Industry is about three to one in favour of independents against circuits, and surely with that majority the independents can find the brains and abilities to run their organisation without the "help" of the circuits.

Officers Hand-tied

The independent exhibitors elect the officers of the organisation, but when these people get to headquarters they find that their hands are tied by the previous commitments of their predecessors.

Our organisation is about 30 years behind the times as a business organisation, and I think that we concentrate too much on such minor things as social functions—which are all right in their way—bad prints, etc., and anything to side-track the main issues which align themselves closely with independents' livelihoods, including the reduction of rentals.

Major problems confronting independents to-day are high rentals, redundancy, ridiculous barring by the circuits, and premature seaside releases. Another major problem is a standard contract which is fair to renters and exhibitors alike.

I hope that in this New Year the independents will wake up, be solid, and put their house in order before the Government does it for them.

EXHIBITORS RELY TOO MUCH ON THE C.E.A.

Influence of Rank and File Important

By J. R. DOVENER

Liverpool: A Candidate for the C.E.A. Vice-Presidency

I DO not share the views and fears so frequently expressed by some of my colleagues that the development of circuits has been inimical to the welfare of the entertainment Industry, although it is undeniable that the quickening of the competitive pace has found the weak spots in our armoury.

Everyone who has a stake in this business must organise for his own protection, as there are very few strong enough to stand entirely alone. Consequently, there has emerged many small groups and a few large groups of kinemas, which collectively are loosely described as "circuits."

Within the C.E.A. the single theatre owner allies his interests with that of the owners of about 4,000 other kinemas, whose particular circumstances and conditions, though widely different in point of detail, are fundamentally the same in respect of the service which they offer to the public. This fact, so simple and so elementary, is often overlooked in the multiplicity of questions and problems that regularly confront us.

Leaders of exhibitors are constantly harping on the theme of unity which is supposed to be a panacea for the major ills that beset the showmanship business. It is certainly a formidable weapon, but its efficacy ought not to be exaggerated, as there is still a plethora of troubles awaiting solution, many of them confined to the expenditure side of our businesses.

There is a tendency which is highly regrettable on the part of independent exhibitors *to rely too much on the C.E.A.* Potent as its influence is, the morale and courage of the rank and file are more important.

Do not leave all the thinking to be done by branch officials and the headquarters staff. Put your ideas into the pool; they might contribute to a solution of some of the difficulties which confront us.

Remember this: that by unified direction the circuits, which are and always will be with us, work to a co-ordinated policy that enables them to derive the maximum advantage from the unity they have brought about within the limits of their organisations. Their success is determined, like ours, by the appearance of their balance-sheets. They require everything which we need for the running of our theatres, have to negotiate with the same suppliers, and are in most respects faced with parallel conditions.

Circuits are a logical development in post-war schemes of rationalisation and much as some may deplore the passing of sturdy independence, it is as well squarely to face up to the fact that strife between those who supply a public service, which entertainment certainly is, cannot have anything but the most unfortunate effect upon those who participate in it.

It is in the interests of large and small circuits, as well as single theatre owners, that all should line up their ideas, and assess in more correct perspective the value of their stake in the business of providing public entertainment, in order that they may get a fair return on the amount of capital they employ.

A School for Film Executives!

TEACH THEM NOT TO WASTE MONEY

By ROBERT M'LAUGHLIN, C.A.

Ex-President Scottish C.E.A.

WE exhibitors in Edinburgh are very much concerned at present regarding the attendance of our operators at the classes we have arranged for them, as we feel that all technical people in the business should be properly qualified. Thinking over matters with a view to a New Year message, the point struck me that probably we have started classes at the wrong end, as unless some radical steps are taken the need for trained operators looks like diminishing very shortly.

Why can classes for executives in economics not be started? It should surely be possible to teach even the highest-paid executive that the public will only pay 9d. for 6d. worth of value a few times.

When we, as exhibitors, put a film on our screen the film may have cost £50,000, but of the £50,000 a large percentage has gone in wasteful studio expenses, in palatial renting offices, in paying large salaries to executives who, unfortunately, in my opinion, do not earn them, and the residual entertainment value of the film may from a patron's point of view be less than 25 per cent. of the money expended in making the film.

Why have reissues this year done on the average more consistent business than the new films? My answer to this is that in the films made six or seven years ago a larger percentage of the money spent on a film went into the entertainment value, and the sooner we come back to this the better for the business.

We know that there has been a "Recession" in America, but we also know that the British public will not carry the studios of Hollywood on their shoulders for ever unless these studios give value for money. We are all aware of the inroads into our business made by greyhound racing and ice hockey, and these inroads will continue to grow greater unless we can draw the people back to the kinemas with the policy that was once the policy of this business—"Good, clean entertainment for the masses at popular prices."

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Let "Service with a Smile" be Showmen's 1939 Motto

By L. ALLCROFT-HARDING

Manager, Ritz, Luton

IT is often said that the modern public, which has to-day so many more opportunities for amusement than used to exist, has developed the habit of "shopping" for its entertainment—meaning apparently that the show with the programme most praised by the critics must invariably secure the most patronage.

Whilst this, of course, must be true to a certain extent, the programme is, however, only part of the service offered. Experience convinces me that, if people are made comfortable and welcome by a friendly yet disciplined staff and are shown that they are really part of the theatre, they will automatically acquire the habit of attending their local house in preference to going farther afield. They realise that they save money by so doing—for they avoid having to pay fares in addition to the price of admission.

Willing service and courtesy are the patron's second consideration: the first is the film fare offered. It follows that, if two houses offer equal value in entertainment, the one which adds that little something which makes the patron feel at home will win his support.

This, to my mind, is the very essence of business building. I think that every member of the staff, from the manager to the page-boy—not excluding the car park attendant—can do a great deal towards persuading the public that their *local* theatre is their proper place of entertainment. It must be borne in mind that it is essential for the manager to take the lead in fostering this "service with a smile," for no staff can be expected to develop it unless the example is shown them.

Supplementing this there is the value of a well-kept mailing list, and of an efficient monthly programme attractively compiled, consisting not merely of page after page of bare advertisements, but which contains interesting personal touches.

The foregoing observations apply to all suburban theatres, whether in London or the provinces, but not to the same extent to the West End theatres or to "key" theatres in the larger cities, where the bulk of the business is transient.

Let us therefore make "service with a smile" our slogan for better business in 1939.

Reduce Rentals in Suburban Halls

By R. W. WHEELDON

Former Chairman, Hull C.E.A.

I HOPE that the New Year will see a reduction in rental charges as applied to the privately owned suburban kinema.

Combines and the erection of super houses have brought about many problems for the small owner, and these are not minimised by the persistent high charges made by the film renters.

A fact which renters seem always to forget is that the large town kinemas secure all the plums connected with a film before the production reaches the suburbs.

In view of this it is not fair to expect the latter to pay the same renting fee. A more reasonable figure would be 10 to 15 per cent.

Kinema and Theatre Compared

SILENT FILM WHICH GROSSED £3,878!

By CHARLES CLARKE

General Manager, Portsmouth Theatres, Ltd., Vice-Chairman, Portsmouth C.E.A.

I ENJOY—and the verb may be used in its literal sense—a position shared by no other exhibitor in our city, or in many others for that matter, inasmuch as I have a big theatre devoted to the living stage to look after in addition to our kinema.

The problems and anxieties arising in connection with each, of course, are widely different, and it is interesting to have a finger on the pulse of public reaction and changing tastes in connection with each form of entertainment.

At times we have shown the film version of a play after its visit to the theatre—rarely does a play follow a film—and, to be quite frank, the verdict of those who have seen both has usually been in favour of the live presentation.

It is curious, too, that personalities that would pack the theatre have, in many instances, meant little on the screen.

As an exhibitor, I am spared the worry of waking in the early morning and wondering how to avoid closing the week after next for lack of an attraction, or the failure of one already booked, and I need not fear a display of temperament or a medical certificate from the "star," but on the theatre side I am spared the problems of competition due to overbuilding, two "supers" in one programme, "to grade or not to grade," the quota, the evil of price cutting, the rising costs in all conditions and departments, and other considerations on which I do not propose to comment, as I am sure they are fully dealt with in this issue by more capable minds than mine.

That I appreciate them is evidenced by my attendance—nearly 100 per cent. since membership, I think—at the meetings of our very live branch. How times have changed! I recall that, before the advent of the talkies, we showed a silent film through old projectors lacking H.I. arcs, on a canvas screen normally used for slides. The renters sent an advance manager, a manager, two operators, three men for effects, a musical director and eight of the 24 musicians. We only had eleven showings in the week at prices ranging from 1s. to 4s. 10d., and the gross was £2,008.

That week was on a percentage basis, but we hired the film and music for a return visit, played it three times a day during a hot week in August with a carnival in the town, and grossed £1,870. Times have changed!

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THREE REASONS FOR THE SLUMP

Call a Conference

By FRED PRIOR

Secretary, Notts and Derby F.A.

AS the Old Year draws to a close one naturally reflects, my reflections being along the lines of "What is wrong with the Industry?" and by "Industry" I mean the whole Industry, and not any particular section of it.

I find that I am faced with three main factors:—

(1) That many British production units are ceasing to function, many having gone into liquidation during the past year, and that Alexander Korda makes practically no profit at all on an invested capital of over £3,000,000.

(2) That the exhibitors throughout the country are dissatisfied with their results, due in the main to excessive film hire and inferior product.

(3) That the Board of Trade states that £6,000,000 annually goes out of this country to America in respect of American films shown here, and it must be borne in mind that before this £6,000,000 is returned to America, the costs of expensive executives and staffs have already been paid.

The inference I am forced to draw from the above facts is that, speaking broadly, the Industry itself is badly organised, and I am driven to the conclusion that the renter—as the middleman—is taking too much out of the Industry for the service he renders to it.

We have heard a lot from time to time of conferences—international and otherwise—considering important problems. Might not the solution to the Trade difficulties be a conference of all sections of the Industry?

I think if such a conference as I suggest were held in a genuine spirit of good will, many of the problems which have faced us in the past, and are still with us for the future, would entirely disappear.

MORE DISCRIMINATION NEEDED IN CHARITY

HAROLD S. GENT

Patrons Come to be Entertained

By Coun. H. S. GENT,
Chairman Sheffield C.E.A.

THE sick and needy are always with us. Such has been the case since time immemorial, and one can only assume a continuance for all time.

In the days before the kinema became a popular form of entertainment various efforts to raise money for charitable objects were tried out, but the increasing popularity of this entertainment caused organisers to look with covetous eyes towards it for help, and it is now our business which supplies the greatest source of revenue to many organisations.

Whenever a worthy cause is in need of funds the powers behind the appeal immediately turn to the kinemas for assistance with the result that the appeals do not fall on barren ground, and such supplications receive the desired help.

It would be impossible to estimate the amount of money which the kinemas hand over each year for various efforts, but at a very moderate valuation at least a quarter-million total is reaped throughout the country.

Monument to the Trade

Through its own efforts our Industry has organised the C.T.B.F. for those in our midst who have fallen on bad times. The fund not only administers to the wants of an employee and his dependants, but also takes under its wing those who have broken down in health, and the splendid work carried on is a glorious monument to the Industry.

In addition to the C.T.B.F. various areas in the country have their own particular methods of helping workers in distress. Let us also look at the various charities which are assisted apart from our own particular fund; hospitals, the blind, Haig Poppy Fund and various other national efforts. The latest scheme—for assisting the Earl Baldwin Appeal Fund for European refugees—met with the most enthusiastic and unanimous approval of the General Council and one can only hope that the recommendations which are to be sent to the branches asking for co-operation will meet with the necessary approval

Set a Limit

It must be borne in mind that our patrons come to our kinemas for the primary purpose of being entertained and there is a limit to the number of collections which can be made.

If these collections are carried on indiscriminately our patrons cannot afford to be continually contributing and they will feel a certain amount of discomfort.

I do not want it to be assumed from the last few remarks that I am desirous in any way of not co-operating in charitable efforts, but sometimes a timely hint can well serve to keep people from overdoing appeals. There is also another important matter to consider and that is the question of the services which are most willingly and generously given by our kinema staffs. They, like other people, are only human and desire their quota of recreation.

Might I conclude by expressing the hope that those efforts which are being made in 1939 will produce more and still more money for worthy and noble causes.

Films Act Cause of Shortage

DIFFICULTY OF A SOLUTION

By HARRY HOPKINS
Leeds Delegate to Council

I SHOULD say that amongst the many problems exhibitors generally are facing to-day, the most serious is the difficulty of getting worth-while product on terms that allow them to get a livelihood.

There does not seem to be much doubt that a serious shortage of good pictures obtains at the present moment, and there are not many hopes extended of alleviation of this situation in the near future.

The new Films Bill (which was to be the salvation (!) of British production) has practically brought our studios to a standstill.

The Government, I understand, is satisfied. No one else is—either exhibitors, renters, who want business, and actors and technicians, who want work. It is this shortage of first-class films, both British and American, which has been evident for quite a long time now, and it is causing some unrest in the business, by the exploitation on the part of certain interests of two big pictures in one programme. This eats up the worth-while product at an alarming rate, even when films are plentiful.

It is just downright foolishness when there is a shortage. And at this season, when one gets an inclination to look back upon the old year, and make good resolutions for the new year, is it too much to wish, from the people who are causing this trouble, that they might alter their methods for the good of the business in general?

Television Must be Closely Watched

H. P. E. MEARS

IT MAY SWEEP US OUT OF BUSINESS

By Coun. H. P. E. MEARS,
Chairman Portsmouth C.E.A. and
candidate for C.E.A. Vice-Presidency

THERE are still many problems facing the Industry and matters will have to receive very, very careful consideration and tactful negotiation.

I am glad that at long last the "Go to the Pictures Campaign" has been finally dropped. Personally, I never thought it would come to anything. You cannot advertise films in a national way like beer, fruit and bread, although at times I have heard audiences refer to a picture as a piece of "cheese"!

A close watch will have to be kept on the development of television. I have heard many of my colleagues say that it will be a long time before television will become a commercial proposition. I would remind these short-sighted friends of the enormous strides the talking pictures made in the first few months—and the same thing can apply to television.

When television does come it will come with a rush, and if we are not prepared it will sweep us out of business. Of one thing I am convinced and that is that television will go hand in hand with films. It has been proved that it is not an economical proposition except when films can be used as a subject televised.

Young Persons Act

The Young Persons Act is also going to affect seriously many members of our Industry. The fact that no person under 18 years of age can be employed after 10 p.m. under the Young Persons Act of 1938 is a matter which should have received more serious consideration. It would have been more reasonable to have fixed 10.30, and whether the Government realise it or not many hundreds of employees a few months under 18 years of age will be thrown on the employment exchanges out of work unless something is done. There is an alternative, however, by employing them under the Shops Act of 1934.

I still think some representation should be made to get the hour extended to 10.30 or 11 p.m., as the case may be. The new 10 o'clock regulation may be suitable for all kinds of shops and factories, but most industries have done a good half-day's work before we commence. In fact, it does not affect any industry except the entertainments.

But is there any other business in the world that has so many rules, regulations and restrictions as ours? Every hour it becomes harder to exist in this Trade. When a person can walk into a kinema, can demand a certain seat, and can oppose a man's licence afterwards if he does not get it, things have come to a pretty pass!

Excellence of Our Shorts is Cheering Element

GOVERNMENT SHOULD ENTER PRODUCTION FIELD

By JACK DAVIS
Managing Director, Topical News Theatres Ltd.

IF there is one cheering feature in a year which has been so black for British film production, it has been the high standard maintained by our short films.

Had the general output of our feature films maintained the same standard, they would have been sought throughout the world.

After having seen so many short films, approximately 700 during the past year, films made in America, France, Germany, Australia, etc., I am convinced that the British documentaries are the best produced featurettes in the world.

"Films of the Zoo" series, "Secrets of Nature" and the G.P.O. Film Unit offerings stand out far above any foreign films of a similar nature.

Exhibitors, unfortunately, do not realise the importance of these shorts. Neither do they appreciate the instructional value to the young as well as to the adult of these films. Proof of their worth is to be found in the way that film societies and educational bodies clamour to show them.

Handicapped by the Act

Good as these featurettes are, many could be much better. The tragedy is that they are handicapped by the very thing that was devised to help them—the Films Act.

Distributors do not want to handle more shorts than they need. In consequence, much unnecessary footage is being added. Further, they claim that there is no money in them, due to the double-feature programmes, now the practice throughout the country.

Still, the law forces them to release a sufficient number of British shorts to counteract their foreign featurettes, and one cannot help foreseeing the advent of the short "quickie" which will definitely kill the high standard of British shorts.

The finest British documentaries were made without the aid of the Films Act—many do not count either way for quota. I maintain that Government legislation was most unnecessary and should be rescinded at the earliest opportunity.

G.P.O. Unit Example

I do, however, maintain that Government and official bodies should enter into the production of short films. The G.P.O. has paved the way, making brilliant films which have met with great success wherever they have been shown. The Gas Light and Coke Co., too, have made some excellent productions which are without any blatant propaganda.

We can do with many more like these. The world wants to see them. There is a wealth of material and subjects suitable for filming in this country. Such films would prove marvellous propaganda for Britain and would be readily accepted throughout the world. With the World's Fair at New York next summer as a show ground, now is the time to produce such pictures.

I should like to make the bold suggestion that there should be legislation in this country prohibiting exhibitors from showing more than one feature of over 6,000 ft. in a programme. This would have the effect of forcing British short films throughout the country and eventually throughout the world.

Americans claim that trade follows the film. Let British documentaries lead the world. Trade would do likewise. Britain's short films are British trade's best medium for propaganda.

BROADCASTING OF STARS IS DAMAGING TO A FILM

Stop this Plugging of Songs

By VICTOR GOODSON
Managing Director of Coliseum, Derby

AS an exhibitor, I have watched with growing concern the tendency of the B.B.C. to exploit our Trade by regularly bringing British stars to the microphone. The Command Performance is only one night out of the whole year. There are numerous other nights when stars are putting over the air songs from their latest films, and I and other exhibitors have the mortifying knowledge that the film with that song is being shown that very week; or worse, is not due to be shown for some time to come.

It might be argued that the song is not the film, but we all know that musical comedy has been laid to rest by the radio. Of that there seems to be very little doubt. Injudicious broadcasting of stars does not help them in the long run, for this is decidedly a case where they cannot run with the hare and hunt the hounds.

One would have thought that in the realm of film finance there would be someone astute enough to make it part of an artist's contract that he or she does not go on the air until the film has had a chance. Far from that being so, there are cases where these artists have actually put on the air songs from a film before the film has been generally released.

Years ago, when variety people reluctantly allowed bits and pieces to go over the radio they were assured that it would have no effect on their business. All I can say is that variety halls have disappeared one after another in the last few years. The material available in that direction is gradually diminishing, and the B.B.C. is now turning to the studios.

If artists cannot see that occasional remittances from the B.B.C. will only kill their popularity and help to "label" their particular films, then it should be for the film business as a whole to take the matter in hand and show that injudicious competitive elements cannot be tolerated.

As far as my own house is concerned I can prove that a star's drawing power has dwindled over a period, and I have no hesitation in attributing it to broadcasting.

Public Becoming Surfeited

TWICE NIGHTLY POLICY IS NEEDED

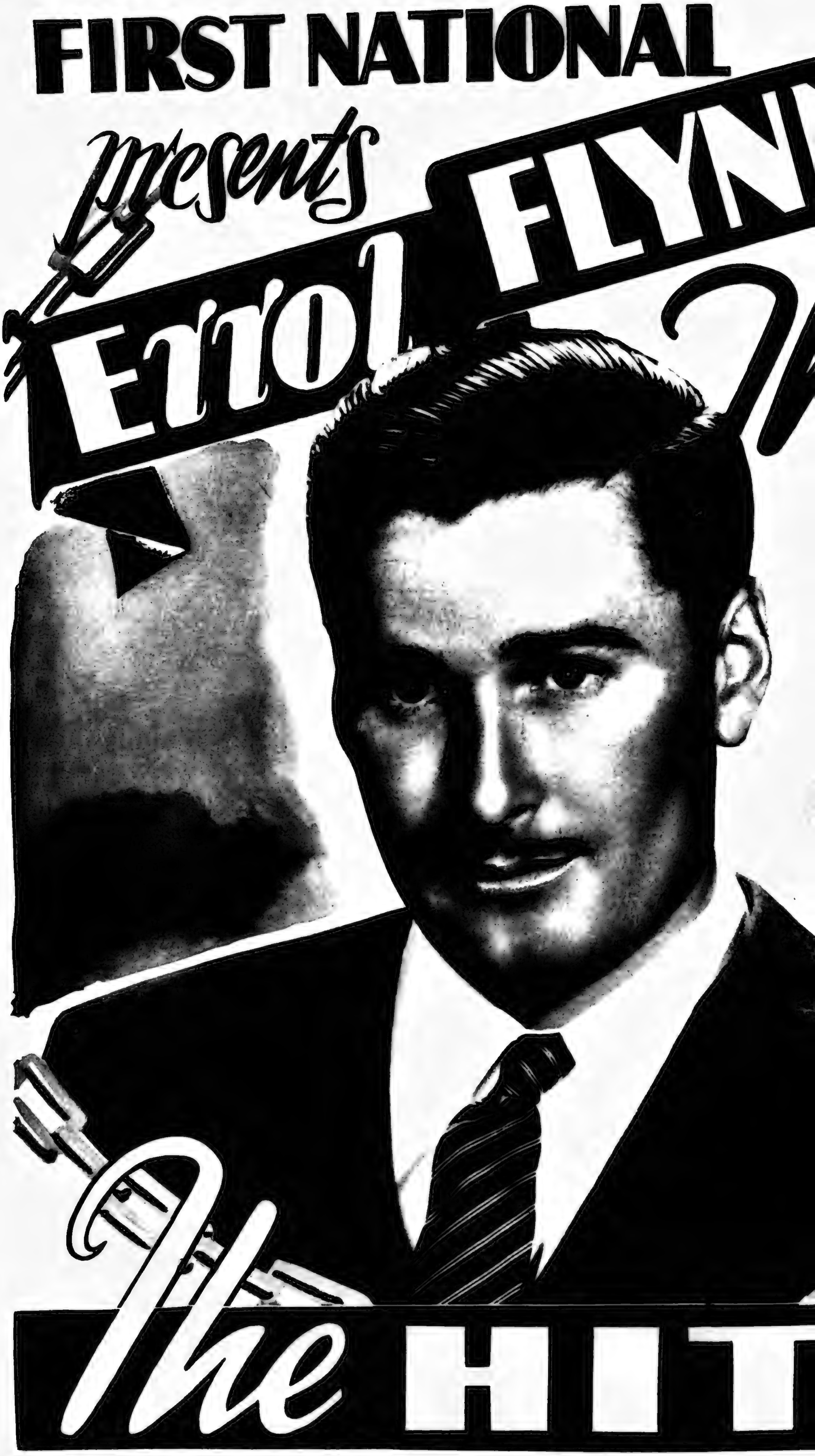
By CHARLES DANTON
Resident Manager, Hippodrome,
Rotherham

THERE is no doubt that in these days the general public are becoming surfeited with pictures, and in my opinion a great improvement in the running of a kinema could be brought about by adopting again twice nightly programmes, and separate matinées—three for the smaller towns—and with full prices charged. I think with the many kinemas giving a three-hours' programme and cheap matinées, the public are becoming surfeited. Two hours and a quarter is quite long enough for the average patron.

In other directions, too, the twice-nightly principle would be beneficial, and would eliminate the present disturbing inconveniences of patrons having to jump up and down every few minutes in their seats, to allow others to pass, and spoiling for them the continuity of the film and distracting their attention.

Then, again, it would greatly simplify the staff working arrangements. The operators and others would get a break between 5 p.m. and 6 p.m., and, last but not least—particularly in these days of high overheads—the working expenses would be less.

Many kinema executives have no doubt thought on similar lines, but are afraid to take the risk for fear that it may not "catch on" with the public, but I feel sure that if a collective move were made in this direction it would eventually work out to everybody's advantage.


FIRST NATIONAL
presents
Errol FLYN
The HIT

Star of 1938

in

"The Adventures of ROBIN HOOD"

IN FULL TECHNICOLOR

"THE SISTERS"

"FOUR'S a CROWD"

"DODGE CITY"

IN FULL TECHNICOLOR

Of 1939

First National Pictures

TROUBLESOME PATRONS—AND HOW I DEAL WITH THEM

E. J. HINGE

OUTPUT MUST BE INCREASED

Shortage Question is Now Acute

By E. J. HINGE

Newcastle-upon-Tyne, Vice-President of the C.E.A., and in Control of the Largest Independent Circuit in the North of England

ONE hesitates to enter into a New Year with gloomy forebodings, but I am afraid that we all must recognise the fact that we are faced with a severe shortage of product.

Public Blasé!

This raises a very acute problem for those exhibitors who are unfortunate enough to be in a highly competitive area, especially when that competition is backed by superior bargaining power.

Speaking for exhibitors who, like myself, are mainly concerned with the provision of entertainment in industrial districts, I would like to urge the producers to give serious consideration to the necessity for increasing their output with good "worth-while" pictures rather than by devoting their energies to the production of "Mammoth" pictures entailing colossal expenditure.

I am afraid that the public is getting rather blasé as regards the "stupendous" type of production, and I would suggest that a good deal of money could be saved by giving some of the high-priced stars a much-needed rest.

I do not desire this to be interpreted to mean that I am suggesting a superfluity of "quickies," but I do contend that we have had many films which have possessed quite a good story value but have been ruined by bad production, whereas with a little more thought and attention these would have resulted in pictures which would have been acceptable in every way to the average audience.

There are many other problems of great importance, but at the moment I place the question of product as being, possibly, the most serious.

Too Many Films with Poor Box Office Value

PATRONS AWARE OF STUDIO ERRORS

By REGINALD SOWDEN

General Manager, Metropole, Victoria, S.W.1

AS a manager who has watched the trend of events over a period of years, I am often led to think that our producers have forgotten the oft-quoted phrase "The play's the thing." Too many films are being made having neither box-office, story nor entertainment value. After viewing some of these we are amazed that they were even considered as suitable subjects for films. Add to the unsuitability of the story bad casting, poor acting and indifferent direction, we have the complete flop. It is difficult to understand why studios with years of experience behind them make what appear to be such obvious mistakes.

Kinema Still Popular

Kinema patrons, too, are very much alive to these errors of production, and in these days of so many counter-attractions kinema patrons do not just go to any kinema. They visit the kinema which is showing the BEST programme. Producing companies must surely realise the vast importance to the Industry as a whole of maintaining a certain standard of production, and the incalculable amount of harm already done in offering so many indifferent pictures to the public

There is no doubt whatever in my mind that the kinema has lost none of its popularity. The public will at all times support a good picture, but if we continue to give them the next best because nothing else is available, poor business will result, and the goodwill generally of the kinema will decline.

In the past year, more perhaps than in preceding years, this shortage of good films has been very apparent. So much so, in fact that we have had to fall back on revivals of old films to make up our programmes. Whilst this procedure considerably assisted us to tide over the months of this summer, it is not a solution to the problem. It was a temporary measure leaving the main operation still to be performed.

That National Campaign

Much has been written about organising a "go to the movies" campaign. A great national scheme, costing a small fortune, was to be launched, calling on all and sundry either to return to their old love or, those who have never entirely deserted it, go more often. The principle of this project seems to me to be at fault. It would surely be better to devote the time, brains, energy and money this scheme would involve to the making of better pictures. Give us top-notch films and the "go to the movies" scheme will be unnecessary.

I feel, of course, that producers are not without their problems in this matter, but what has already been done can be done again and better. A good crop of pictures will go a long way towards solving the troubles of the Industry.

Let's hope 1939 will produce such a crop.

MAURICE CHEEPEN

PATRONS LIKE AMATEUR SHOW COMPETITIONS

A Boost for Friday Business

By H. J. COURT

Manager, Rink Cinema, Sydenham, S.E.

IN September, 1937, I heard that one of my cleaners had a daughter, aged 13, who had won several cups for accordion playing, so I booked her to appear on my stage one Friday evening and advertised the event widely by posters and in the local Press. On the night of her show the house was packed and the success of my venture suggested that a short season of amateur talent contests might prove popular.

I made speedy preparations and took care to point out that the Friday evening contests would be in addition to my usual trio of West End variety acts. Entries poured in, and the first contest took place on September 24, 1937, with eight competitors vying before a packed house for the three prizes of £1, 15s. and 10s.

With this beginning the contests prospered, and to date we have held 62 of these events, consisting of about 430 acts and 850 performers. At present I am booked up as far ahead as next April.

No Rehearsals

An interesting point is that often competitors are unable, for business reasons, to attend for preliminary auditions, so we have made it our policy to do without rehearsals—a fact known to the audiences. I feel it safe to say that out of seven amateurs appearing each week five are definitely good; and this view is supported by the action of the local Press in sending a critic regularly to each show and giving sometimes as much as a column report to the events.

Friday night business has been consistently high and is now one of the best in the week; 90 per cent. of patrons are regular Friday night fans. The contests, therefore, have been a definite financial success and, be it noted, there are still five other nights for those who do not care for kine.-variety.

By continuing our regular Friday night professional acts we have retained the good will of the V.A.F., and altogether I can say that our policy has definitely pleased patrons and helped our business.

Tolerant Attitude is the Secret

By MAURICE CHEEPEN

Manager, Troxy, Mile End, E.

WITH the advent of another New Year our eyes and ears have once again become attuned to the time-honoured phrase "Peace and Good Will." It confronts us everywhere just now. Nevertheless, it would appear that Peace has become the game of statesmen and politicians, and whilst its true spirit is manifest in certain parts of the world it is sadly lacking in others. However, at this time of the New Year one must look for happier aspects of our daily affairs.

As every business man should know, "Good will" is more than just a phrase. It is his most valuable asset, and the price he can obtain for his goods depends upon that important factor—the inclination of individuals to make their transactions with him in preference to others. And this applies to the kinema as much as it does to any other business. The primary factors towards the successful operation of a kinema are, of course, first-rate attractions and comfortable surroundings. But nowadays there are few districts where there are not at least two "luxury" houses playing concurrent features. That being the case, which kinema is likely to be the most popular? Surely, the one with the something the others haven't got; and that deciding factor I would describe as the right approach and correct treatment of patrons.

All Types

Nearly everyone goes to the pictures these days, and as it takes all types to form a community we in the kinema business know that the troublesome patron is always with us—be it in the select atmosphere of an exclusive theatre or a super in the poorest working-class district.

I have always considered troublesome patrons as belonging to two separate categories with varying degrees in each; the HYPERCRITICAL and the TRUCULENT. The former are usually unreasonable and easily become offended—the latter quickly become offensive. True, the troublesome patron is in the minority, but it is also a fact that big issues are always started by minorities, a good case in point being the recent campaign against the alleged shuffling of kinema seats, the result of which proves the importance of this subject.

Cockney a Sportsman

With my long experience of all types of kinema patrons and districts, I would venture to state that I would rather tackle the truculent Cockney than the hypercritical suburbanite. The latter is often an implacable type bent on tripping up the unfortunate manager on petty and unimportant details, and requires to be received with pomp in the managerial office and there treated with tongue in cheek deference.

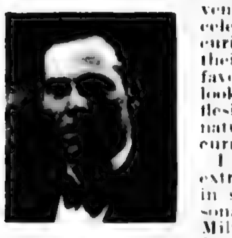
The truculent Cockney, because of his antipathy towards anything resembling the arm of the law, often has an aggressive attitude towards uniformed staff; hence, the severe method of dealing with an offender of this type is poor psychology and bad business. I have always found that patrons in this category are most amenable to reason after a friendly man-to-man chat. Accordingly, I endeavour to instil among my staff the spirit of restrained treatment of disturbing elements and make a point of following up the slightest complaint. I might mention here that letters of explanation in reply to written complaints are practically useless; the patron with a grouse must be personally interviewed.

PERSONAL VISITS BY STARS APPRECIATED BY KINEMA AUDIENCES

A North London Example

By C. E. STEAD, Manager, Odeon, North Finchley

PERSONAL appearances do, in my candid opinion, appeal strongly to the public—not just the individual, but the majority. If a personal appearance is announced and advertised it creates an interest that otherwise is definitely not prevalent when there is nothing except the usual double-feature programme to persuade the public to visit the theatre.



C. E. STEAD

People will always venture forth to see a celebrity; they are curious to know what their particular favourite actually looks like in the flesh, and they will naturally satisfy their curiosity.

I myself have been extremely fortunate in securing such personalities as Billy Milton, Hal Walters, Jean Colin, Mary Clare, Margaretta Scott, Polly Ward, Thea Holme, Louis Golding, Jane Carr, Wally Patch and Florence Desmond at the North Finchley Odeon. All these celebrities have been thoroughly appreciated, but the occasion of Miss Florence Desmond's visit was a crowning success.

She appeared on a Friday night to a full house, and during the course of her speech to the audience she mentioned that her husband had accompanied her to the theatre. They immediately demanded his appearance on the stage and after some persuasion he agreed. He made a very short speech which delighted my patrons, namely: "It has always been my wish to appear on the stage, and now at last I have realised that ambition."

As Miss Desmond and her husband left the theatre they were besieged by enthusiastic crowds of autograph-hunters, and the traffic was actually held up for several minutes until the police managed to clear the way to enable them to drive off.

Of course, I fully realise the difficulty that provincial managers are faced with regarding personal appearances, but I do urge and recommend all London managers to obtain a personal appearance whenever possible, and I feel sure that ultimately they will agree with me that it is a wonderful advertising medium for any film.

◆

More Good Quality U.S. Films Needed

By C. E. WINDSOR,

Gaumont, Plymouth.

What the Trade needs most with the advent of a New Year is a continuance of the undoubted improvement of the quality of product from the United States, which has been witnessed during 1938.

The quantity of films may have decreased, but the standard of quality is on the up grade. Patronage is also doing likewise. As long as we have the right pictures we shall do the right business, and as long as those responsible for the production of the entertainment our halls provide keep up the quality now being manifested in pictures shown during the last six months we need not worry unduly concerning 1939.

Advance notices from America make it apparent that this will be so. Therefore, let us start the New Year with enthusiasm, remembering that enthusiasm is infectious.

A SCOTS EXHIBITOR HAS A NEW YEAR DREAM!

What Happened at a C.E.A. Meeting in Utopia

By B. A. LOBLEY

Manager, Synod Hall, Edinburgh

> *"Myself when young did eagerly frequent Doctor and Saint, and heard great argument about it and about; but evermore came out by the same door as in I went."*

BUT for 1939 just try to imagine a Utopian C.E.A. meeting. It would go like this:

A beaming chairman announced a deputation from the N.A.T.K.E., which was heartily welcomed. It was mutually agreed to retain the *status quo* present conditions being absolutely ideal.

A letter from the K.R.S. was next considered. It stated that the proposed grading system had been abandoned, as in future there would be no more "B" films. The letter contained an alternative suggestion—the renter to allow the individual exhibitor to assess which were "A" and which "B" films to suit the needs of his own particular hall.

A further letter received from the K.R.S. with a suggested scheme for sliding-scale film hire. The feature of this scheme was to ensure the exhibitor a profit. This was reviewed with great interest by the members.

"Barring clauses" came next on the agenda. A number of questions which had caused dissension between members for so many years were most amicably settled. In the majority of cases bars were entirely removed.

As was suggested at the previous meeting, all members came armed with box-office returns. These were discussed freely. Some of the figures caused great consternation and surprise, but the information gleaned was of such inestimable value that it was agreed to continue this "open-book" policy. A member remarked that the number of "record-weeks" were not so numerous as he had been given to understand.

In extension of this it was further suggested that booking lists should be exchanged between members, so that their respective "big weeks" should not clash.

It was moved that a letter be sent to the K.R.S. congratulating them upon the condition of film copies. Not only was the condition perfect, but the sound recording in every instance was faultless.

After a few items of general business, including redundancy, had been settled, the meeting broke up in a very happy frame of mind. It was agreed all round that business was "lousy," but, after all, the exhibition of films must be looked upon as a great and beneficent public work!!

Warner's Present—

Above, Rosemary, Priscilla, and Lola Lane, with Gale Page, are seen together in "Four Daughters," Warner offering based on Fanny Hurst's great story.

"Four Daughters"

Claude Rains who is also starred in "Four Daughters," is seen above with Priscilla Lane.

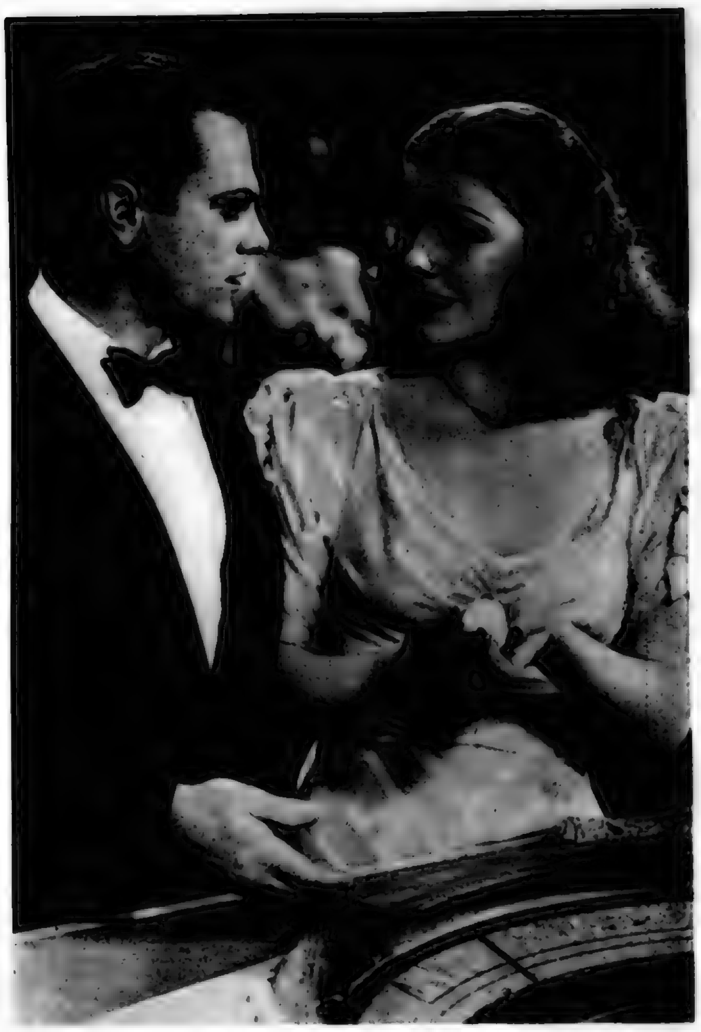
Above, Jeffrey Lynn is featured with Priscilla Lane in "Four Daughters," and (right) again with Lola Lane in a delightful scene from this Warner Bros.' super-film.

"The Dawn Patrol"

TWO tense scenes from "The Dawn Patrol," the great air epic from Warners. Above, from left to right: David Niven, Basil Rathbone, Errol Flynn, and Donald Crisp. Below, from left to right: David Niven, Errol Flynn (who is starred), and Basil Rathbone give a toast to dead comrades.

"Angels with Dirty Faces"

In this great human drama, offered by Warner Bros., James Cagney excels himself. Above he is seen with Pat O'Brien, and (below, left) Cagney, who plays the role of "Rocky" Sullivan, in a tense scene.



Above, Cagney is supported by Ann Sheridan in this scene from Warner Bros.' picture, one of their most important releases.

"The Oklahoma Kid"

WARNER BROTHERS present James Cagney in his first outdoor role, in " Oklahoma Kid." Above: Cagney in a scene from the picture with Donald Crisp and Rosemary Lane. Bottom (left) in another scene: and bottom (right) in a romantic close-up with Rosemary Lane.

Bergner as Paramount Star

"Stolen Life"

ADVANCE stills from the Orion production "Stolen Life." Elisabeth Bergner is starred with Michael Redgrave in this picture, directed and produced by Paul Czinner, which figures prominently in Paramount's release schedule for 1939.

PARAMOUNT'S "ZAZA"

ADVANCE Stills from " Zaza," the great Claudette Colbert vehicle which is promised as an outstanding subject in Paramount's programme for 1939. The cast includes Herbert Marshall, Bert Lahr, Helen Westley, Constance Collier and Genevieve Tobin. This is an Albert Lewin production, directed by George Cukor.

CLAUDETTE COLBERT as she appears in the title-role of Paramount's screen version of the great Zola novel.

CLAUDETTE COLBERT and Bert Lahr above and, right, with Herbert Marshall in a dramatic moment in " Zaza " (Paramount).

Two Formby Comedies

From A.B.F.D.

ABOVE are depicted George Formby and Gus McNaughton in "Trouble Brewing," in which George has the part of a printer's compositor turned detective. Below, our George takes a flight into hilarious comedy in "It's In The Air." Both films are directed by Anthony Kimmins and were produced at the Ealing Studios.

Four A.B.F.D. Attractions

"The Ware Case"

CLIVE BROOK, Jane Baxter, and Barry K. Barnes are the stars of "The Ware Case," produced by Michael Balcon, and directed by Robert Stevenson, an episode of which is illustrated above.

"The Gaunt Stranger"

SONNIE HALE (above) is teamed with Louise Henry and Patricia Roc in the new version of the famous Edgar Wallace thriller.

"Penny Paradise"

A SCENE (below) from the comedy, featuring Edmund Gwen, Jimmy O'Dea, and Betty Driver. Carol Reed directed.

"Let's Be Famous"

BETTY DRIVER, Jimmy O'Dea, and Sonnie Hale head the cast of this gay musical directed by Walter Forde, who also made "The Gaunt Stranger."

Kinematograph WEEKLY

PRESENTS

REVIEW OF PRODUCT IN 1939

What the Renters Offer

INDEX

ANGLO-AMERICAN (Page 106)
ASSOCIATED-BRITISH (Page 92)
A.B.F.D. (Page 108)
BUTCHER'S FILMS (Page 105)
BRITISH LION (Page 103)
COLUMBIA (Page 101)
FIRST NATIONAL (Page 95)
G.F.D. (Page 97)
GRAND NATIONAL (Page 107)
M-G-M (Page 91)
PARAMOUNT (Page 99)
PATHE (Page 104)
RADIO (Page 98)
RENOWN (Page 102)
20th CENTURY-FOX (Page 93)
UNITED ARTISTS (Page 96)
UNITY FILMS (Page 106)
WARNER BROS. (Page 94)

ONCE again, in the following pages, which contain a complete, detailed review of Renters' activities, Exhibitors will find the story of the 1939 product that they will be offered.

And, once again, the "Kine.," in these introductory notes, has the privilege of presenting, not only the Renters' news, but the "summing up." What of 1939 in the face of the Crisis that faced production and exhibitors in the old year?

Renters have put a bold face on the problems confronting them, and it is now evident that in 1939 four major elements will be practical politics with a greater realisation of their urgency than ever in the history of the Trade. They are:

1. *The gradual, well-disciplined introduction of colour.*
2. *Steady improvement in the quality of films from the entertainment point of view.*
3. *The presentation of new, youthful stars, who possess genuine talent and not mere grooming; and*
4. *Improvements in camera work and sound recording technique.*

Colour has made good progress and in 1939 the number of pictures to be released is more than double that of 1938. It is, however, evident that the general use of colour is restricted. The public has not, as yet, shown a very live response to the medium, and producers are using it mainly on spectacle subjects.

Colour is not yet applicable to the average first feature—comedy, drama, problem picture. Colour is coming into its own on subjects that appeal to the finer, appreciative senses.

Quality, of course, is still the keynote of the industry. The remarkably high standard shown by American companies in 1938 has been widely commented on by official and public quarters. The product offered in 1939 will, if we may judge from Renters' announcements, be of "vintage" level.

Infinite pains are being taken to cater for the improved educational and intellectual standard of the public—in plain English, the box-office patron.

This quality, in story value, acting and understanding, we find in a film like "You Can't Take It With You." In this, apart from purely technical excellence, the man in the street finds time and again emotional, warm, human situations treated in a style that makes him not a patron for one night, but a convinced supporter of the industry in his lay way.

Quality will go on improving and one company publicly renounces in the following pages its intention to make and rent "Class B" pictures.

Acting is consistently brilliant, and in addition to the tried box-office favourites Hollywood has at its disposal a wealth of rising and promising talent, youngsters who will soon be known to and liked by the majority of filmgoers.

The Renters promise a better year, with a host of all types of picture for the varied tastes of the public, made lavishly, shrewdly, and entertainingly.

THREE RENTING LEADERS DEBATE THREE PROBLEMS

The Story will Always Sell the Film

By JOS FRIEDMAN

Managing Director of Columbia Pictures

IN offering my considered opinion on a problem which is of major importance to everyone connected with the Industry, be he producer, distributor or exhibitor, I realise, first of all, that it is impossible to be dogmatic on a subject with such a wide scope. Obviously, there cannot be one thing alone that sells the picture: there are several contributory factors; changing public taste makes the laying down of any set rules on this topic impractical, whilst there is always the salient point to remember that an established successful selling policy for one type of film may not be half as successful when applied to a different type.

I am convinced, however, that there is one factor of primary importance to every class of picture, you must have a worth-while story! Get a good story first and then build round it your stars, director, cast, dialogue and settings, etc. You have then got something to sell.

It is certain that a lot of pictures " take the count " because not enough attention has been paid in the first instance to securing a watertight story.

You may have big names to offer the public, but unless the story content is in the picture they may act themselves to a standstill, but, like the story of the retort of the famous jockey—" they can't come on without the horse." So that whilst I am not, of course, suggesting that a good story, alone, sells the picture, I am suggesting that it goes a long way towards it.

If I may be permitted to digress slightly on to a personal note, I should like to offer the striking success of this " story first " policy of Columbia. Mr. Harry Cohn has always laid this down as a cardinal principle of our production policy and the results speak volumes.

Policy Been Justified

" You Can't Take It With You " was bought for what was—then—the record price ever paid for the screen rights of any story or play in the history of motion pictures. That this policy was warranted and sound selling policy is confirmed in the sensational success which that master-director, Frank Capra has created from its theme.

Now, Columbia has exceeded the price paid for " You Can't Take It With You " in securing the rights to Clifford Odets' famous stage success, " Golden Boy," which, I am willing to predict now, will prove one of the most-talked-of films the Trade has known.

Take your big motion pictures right throughout the years, and you will find that every time outstanding stories are the basis of your great pictures.

Long experience has taught me that this—plus the star values and planned publicity—is what sells the pictures.

1939 MUST BE A YEAR OF BIG SHOWMANSHIP

By D.E. GRIFFITHS

Managing Director of First National and President of the K.R.S.

NINETEEN-THIRTY-NINE is going to be a showman's year. That is evident from the pictures that Hollywood and, to a lesser extent, our own studios here have been delivering.

Those who have analysed production trends over the past few months will have been struck by the fact that quality is playing a far greater part than quantity, and the days of meaningless arrays of titles which might or might not be delivered are past.

A great many things have contributed to the apparent shrinkage of production, but it seems patent to me that Hollywood, in face of contracted markets and unrest, political and economic, is determined to maintain and surpass the standards it has set.

Not so long ago the cry was certainly for bigger pictures. Hollywood has obliged and the " A " class pictures are undoubtedly receiving far greater care in their production than ever before.

The effect of fewer but bigger pictures is that the showman's enterprise is going to be taxed to a greater extent than ever. Entertainment cannot be reduced to a routine, and rule of thumb methods in putting pictures over to the public will plainly not do. If the producers are studying the exhibitor's needs more closely than ever before, then it is up to the showman to take the fullest possible advantage of this in selling the picture to the public.

Without wishing to appear critical, I know I am justified in saying that many times in the past have big productions failed to earn all the money they should because of lack of real enterprise in handling them.

Showmanship is the not-so-gentle art of communicating enthusiasm, and with competition growing keener every week and the public more anxious than ever to get the fullest possible entertainment value for their money, the showman will certainly have to follow the producer's lead in striving to make every picture earn every possible pound.

In doing this, I think it is largely a matter for him individually. In bad times more than in good does the right show register with John Public. Gone are the days when talking pictures were a novelty, or when stars alone could be advertised with the assurance that the crowds would line up. Just in the same way that a bigger and better standard of picture will be demanded and delivered in the New Year, so must a bigger and better standard of showmanship go towards putting them over.

More Anglo-U.S. Co-operation Essential

By SAM SMITH

Managing Director of British Lion

IN the wider field of general trade, Britain and America have recently signed a trade agreement which has been rightly described as the greatest example of commercial co-operation ever arranged between two Great Powers.

I consider that it should, by its spirit, pave the way for an even closer understanding between the centres of the film Industry in the two countries, which are so essentially interdependent on one another as to be described as parts of a single entity.

The world market is becoming restricted by economic events. That is an evil which the film Industry must face, and it will obviously affect Hollywood more than London. Properly developed, there should be plenty of room for both British and American films in the Dominions or Colonies, so far poorly served by British pictures in almost every case.

The cost of production to-day makes it essential for both countries' producers to export their product. Britain wants American films. British films must be improved, so that they are welcomed on American screens. The interchange can do nothing but good æsthetically, while from the commercial point of view the advantage can be tremendous, for it gives that essential ingredient of good entertainment—contrast. There would and could be no film shortage if both countries co-operated instead of competed.

U.S. Critics a Barrier

On my recent visit to America I found that some critics regarded the new Cinematograph Films Act as an unfair barrier against American product. It is, of course, a barrier, but at a time when free trade virtually ceases to exist, I believe the Act must be regarded as a very fair one to the American Industry.

It has encouraged the American producer to try making good films here, employing British labour and American and British money. The experiment has already proved a considerable success, and I do not think that an American producer who has tried it can regret it. For one reason alone it is justified, and that is the growing popularity in all countries of the British player. The names that bring the crowds to the international box-office include many British players, and America is wise to take advantage of this star value. Technically our studios are second to none, and costs are certainly no higher.

It is undoubtedly true that Hollywood has reached the peak as a film production centre, because it has had a world market. On its home market it could not have been accomplished. Without that world market the picture must either cost the producer less or the exhibitor more.

Anna NEAGLE *as*
QUEEN VICTORIA in
"SIXTY GLORIOUS YEARS,"
the Imperator Technicolor
production, produced and
directed by HERBERT WILCOX

Edward NORRIS and
Nancy KELLY in
"TAILSPIN"
(20TH. CENTURY-FOX)

John CARROLL
and a New Boy Star
Martin SPELLMAN
in Monogram Super
"I AM A CRIMINAL"
(PATHÉ)

Rosalind RUSSEL
Robert DONA
"THE CITADE
(METRO - GOLDWYN -

Larry SIMMS, DAISY,
Penny SINGLETON &
Arthur LAKE in
"BLONDIE"
(Columbia)

MOST AMBITIOUS YEAR IN M-G-M HISTORY

Magnificent Productions Made with Top Rank Artists and Directors

SAM ECKMAN

FOR M-G-M the year 1939 opens with a schedule of pictures ready to release and in course of production which reaffirms this company's leading position in the Industry.

It enters the New Year with ever-increasing momentum, backed by a studio organisation much bigger and better than ever before, and a roster of screen talent not to be equalled anywhere else. The list of the dramatic talent at the company's disposal is impressive, including, as it does, such box-office names as: Lionel Barrymore, Freddie Bartholomew, Wallace Beery, Joan Crawford, Robert Donat, Nelson Eddy, Myrna Loy, Jeanette MacDonald, Luise Rainer, Norma Shearer, Margaret Sullavan, Robert Taylor, Clark Gable, Greta Garbo, Robert Montgomery, Eleanor Powell, William Powell, and Spencer Tracy.

But stars are useless in themselves unless guided by the most brilliant directorial and production executives available. The unique strength of M-G-M in this field also is shown by the list of directors: Frank Borzage, Clarence Brown, George Cukor, Victor Fleming, Leopold Jessner, Robert Sinclair, George Seitz, Norman Taurog, William Thiele, Richard Thorpe, W. S. Van Dyke, King Vidor, Josef von Sternberg, and Sam Wood.

One of the most important 1939 releases is, of course, **Marie Antoinette,** which had four spectacular weeks at the Empire Theatre, followed by a run at the Ritz Theatre, also in Leicester Square. Here is a production that tops all M-G-M's previous achievements in brilliant spectacle and moving romance and tragedy.

Marie Antoinette was prepared for Miss Shearer by her husband, the late Irving G. Thalberg. Four years in the making and four months before the camera, the picture represents 20 years of history compressed into two hours.

The first request for research material was made in February, 1934, and the research department answered 39,277 questions dealing with famous historical characters, settings, costumes and furnishings. This required compiling of bibliography of 1,538 volumes, gathering 10,615 photographs, paintings and sketches, and mimeographing 5,000 pages of manuscript, containing 3,000,000 words. The record cast of 152 players required a year to assemble.

Brought to the screen by Hunt Stromberg, **Marie Antoinette** represents the most spectacular and lavish period in all history.

Settings include Versailles, with its splendid decorations, brilliant candelabra, glittering mirrors and beautiful gardens; the Paris opera, the gay gambling hall where Marie Antoinette entertained her fair-weather friends, the grim prison La Force, and the private stairway at the Petit Trianon, where Antoinette met Count Axel de Fersen, the one great love of her life.

The most lavish and costly garment worn in the picture was designed not for a woman but for a man. It was a fur cape of 2,500 ermine skins, the equivalent of 20 modern women's fur coats. The cape, a duplicate of one owned by King Louis XVI, is worn by Robert Morley in the scene showing the marriage of Louis and Antoinette.

Rainer's "Great Waltz"

Rivalling **Marie Antoinette** in magnificence of production technique, but in an entirely different field, is **The Great Waltz,** which is running at His Majesty's Theatre in the Haymarket, London.

The Great Waltz, originally planned by the late Irving Thalberg, has taken three years of careful preparation. In it is starred Luise Rainer, twice winner of the Academy Award, and it is her best part since **The Great Ziegfeld** and **The Good Earth.** With her is starred Fernand Gravet, the French actor, and also the internationally famous Polish opera singer and actress, Miliza Korjus. Julien Duvivier, the French director, who made many French successes, including **Pepe Le Moko, The Golem, Carnet Du Bal,** and other European hits, has introduced striking new directorial technique in this film, which will undoubtedly cause a good deal of Trade comment.

The Great Waltz is a great musical, the story of the famous and dramatic career of Johann Strauss.

A further feature of this film is a score of the most famous and popular of the Johann Strauss compositions played by a 100-piece orchestra with a 48-piece string section.

Next in a brilliant list comes **Sweethearts,** in full colour, co-starring Jeanette MacDonald and Nelson Eddy in their fifth appearance together. **Sweethearts** is based on the Victor Herbert operetta and was directed by W. S. Van Dyke with Hunt Stromberg as producer, the same executive pair who worked on previous MacDonald-Eddy successes.

The National Broadcasting Company's auditorium at its studio in Radio City, New York, was built for a broadcast sequence in which Miss MacDonald sings with an 80-piece orchestra. Bob Wright and Chet Forrest, youthful writers of the "Donkey Serenade" lyrics, wrote the lyrics for three of the MacDonald-Eddy numbers in the film, "Escape," "Finale" and "Sweethearts," the music for which was composed by Herbert Stothart based on Herbert's original score.

"Citadel" a Triumph

The Citadel is another superb M-G-M production, and has evoked an avalanche of Press notices never previously paralleled for lyrical enthusiasm. Shown in December to the Press in America and Britain and papers representing nearly every important country in the world, it caused delighted comment.

Headed by the spectacular "Marie Antoinette," to be released on February 6, Metro-Goldwyn-Meyer's programme for 1939 is one of the most ambitious in quality and quantity that this leading concern has offered in its history.

In stars, directors, writers, cost and studio organisation, M-G-M possess resources that have enabled them once again to offer magnificent films of box-office appeal.

Spectacle, music, drama, comedy, and human appeal are all brilliantly blended in a 1939 list that dwarfs every other previous successful year.

The Citadel is based on the best-seller of the same name dealing with aspects of British medical life. Robert Donat has the leading rôle of the young physician, and Rosalind Russell the chief feminine part. Among stars of the British stage who have feature rôles are Emlyn Williams, Ralph Richardson, Nora Swinburne, Athene Seyler and Felix Aylmer.

The picture veers in background from the vivid and realistic settings of the South Wales mining country to the maelstrom of London. The teeming life of Piccadilly, Leicester Square and other principal London centres forms an atmospheric part of the story.

The set constructed to depict the mining town of Blaenelly is said to have been the most ambitious exterior ever built for an English production. In order to reproduce every grim detail, the Metro-Goldwyn-Mayer designers went to Wales to photograph, sketch and take films of streets, houses, alleys, doorway features, chimney-pots, pit-head gear, pavements, stonework.

Norma Shearer and Tyrone Power in a scene from MARIE ANTOINETTE.

King Vidor directed **The Citadel,** his first picture since **Stella Dallas,** and Victor Saville was the producer. It was of this film that the "New York World-Telegram" said: "About once or twice a year there comes along a motion picture so perfect in every department of production that to try to describe it would be as impossible as trying to recapture the beauty of an autumn sunset or a great symphony. Just such a hauntingly beautiful motion picture is **The Citadel.**"

A Cabaret Girl's Career

The Shining Hour is another star-studded attraction headed for sensational box-office business. It has a cast headed by Joan Crawford, Margaret Sullavan, Robert Young, Melvyn Douglas and Fay Bainter, and deals with the career of a famous cabaret dancer, Olivia Riley, played by Miss Crawford. The drama moves at a rapid pace through the night life of New York to the vastly different surroundings of a Wisconsin farm.

The Shining Hour was brought to the screen by Joseph L. Mankiewicz, who has a long list of outstanding successes. The director was Frank Borzage, and the film was adapted from the London and New York stage success by Keith Winter.

Boys Town is another of those refreshingly unusual films which can be relied on to appear in any M-G-M schedule. Here is a story of a self-governing community of boys that actually exists in America—the only incorporated village of its kind in the world.

This city of little men has a population of 275—200 are boys—and is situated on the main highway west of Omaha, Nebraska. It is 21 years old—a dream come true—the dream of one of the greatest and most kindly humanitarians of our time, Father Edward J. Flanagan.

To Boys Town come many boys, a never-ending parade of boys who are made welcome, irrespective of race or creed. Each of them has a problem, each of them a drama. Some were abandoned by their parents, others were neglected, and many had criminal records. These boys, and hundreds of others, are a tribute to Father Flanagan's firm conviction, which he expresses simply in these words, "There is no bad boy."

Spencer Tracy's memorable performance as Father Tim in **San Francisco** made him the perfect choice to portray Father Flanagan on the screen. Father Flanagan thought so, too, and it was Tracy's selection for the rôle that influenced him to approve the filming of **Boys Town.** It gives Tracy an opportunity for a display of dramatic power that even that finished artist has never equalled. This gives Tracy a distinction no other star has enjoyed, that of playing a living man as the leading character of a motion picture.

In the featured supporting rôles are Mickey Rooney as Whitey Marsh, a composite of several boys who made good at Boys Town, after bad starts, and Henry Hull as Dave Morris. Hull also is playing a real person—the Jewish merchant who financed Father Flanagan's first venture in founding a home for boys and became his greatest friend. Hollywood's foremost juvenile players, Gene Reynolds, Bobs Watson, Sidney Miller, Frankie Thomas, James Butler, Tom Noonan, Al Hill, Jr., Wesley Girard, Donald Haines, Murray Harris and others.

Boys Town on the screen is thrilling entertainment, because as a motion picture it has a warm, human appeal for audiences of every age.

Rich Man, Poor Girl tells the hilarious story of a millionaire who, in an attempt to woo his secretary, moves in on her family, who regard him with suspicion because of his wealth. Robert Young is cast in the millionaire rôle, with Ruth Hussey as his secretary and Lew Ayres as her trouble-making cousin. Others in the cast include Guy Kibbee as Miss Hussey's father, Rita Johnson and Lana Turner. The picture marks the first American photoplay to be directed by Reinhold Schunzel, noted European director.

Too Hot to Handle is another sure-fire box-office smash, with Clark Gable and Myrna Loy as dare-devils under fire. It is packed with thrills, romance and swift-moving drama, and deals with the daring feats of newsreel cameramen.

Wallace Beery as a Vet.

In **Stablemates,** big, burly, lovable Wallace Beery is teamed with the irrepressible Mickey Rooney in a rousing drama which gives both stars sterling opportunities for their talents. It has heavy drama with light comedy, one of the most sensational horse races yet screened, and a pleasing supply of the human sentimentality for which Beery is justly so famous. The story could best be described as "The Champ" at the race track, with Beery as a retired vet. in joint ownership with Mickey Rooney of an injured racehorse they have acquired.

Climbing High is a fast-moving, romantic farce starring Jessie Matthews, one of the most popular stars on the British screen, and Michael Redgrave, the young West End actor who made so promising a debut in **The Lady Vanishes.** The production, made "strictly for laughter purposes," was directed by Carol Reed, and the cast includes Noel Madison, Alastair Sim, Margaret Vyner, Mary Clare, Francis L. Sullivan, Enid Stamp-Taylor, Torin Thatcher, Tucker McGuire, Basil Radford, Athole Stewart, and many other names prominent in British stage and screen circles.

Spring Madness is a gay, heart-tugging story of young college students in love, told with a freshness and directness that lifts it right out of the rut. The cast is headed by lovely Maureen O'Sullivan and Lew Ayres, supported by Ruth Hussey, Burgess Meredith, Ann Morriss, Joyce Compton, Jacqueline Wells, Frank Albertson, Truman Bradley, Marjorie Gateson, Renee Riano, Sterling Holloway and Dick Baldwin. The director was S. Sylvan Simon.

Vacation from Love, which brings a new team to the screen in Dennis O'Keefe and Florence Rice, is farcical, funny, fast-moving and grand entertainment. The story, based on a strong plot, is crammed with funny situations, and dealing, as it does, with marital difficulties, will have a direct pull for married folk. George Fitzmaurice directed the two clever young players, who are supported by Reginald Owen, June Knight and Edward S. Brophy.

Listen, Darling has a bright and nicely balanced cast in Judy Garland, Freddie Bartholomew, Mary Astor, Walter Pidgeon, Alan Hale, Scotty Beckett, Barnett Parker, Gene Lockhart and Charley G. Grapewin. It tells in highly amusing fashion what happens when a high-spirited boy and girl conspire together to put a stop to their mother's matrimonial intentions and redirect them toward another and more pleasing male.

In **Young Dr. Kildare,** M-G-M are starting a new series of pictures likely to be as popular as the highly successful "Judge Hardy Family" series. Starring Lionel Barrymore and Lew Ayres, it deals in simple human fashion that rivets one's attention from the start with the difficulties of an ambitious young medical student in his hospital.

A Clever Spy Thriller

The Lady Vanishes is the first Gainsborough production to be released by Metro-Goldwyn-Mayer following the recent arrangement between Gaumont-British and Metro-Goldwyn-Mayer. It is based upon the story "The Wheel Spins," by Ethel Lina White, and tells the thrilling story of a group of diversified passengers besieged in a train in the Balkans.

The production stars Margaret Lockwood, Michael Redgrave, the new British leading man discovery, Paul Lukas, famous both on the American and British screens, and Dame May Whitty. Alfred Hitchcock, one of the leading British directors, and famous for such productions as **The Thirty-nine Steps, The Man Who Knew Too Much, Sabotage, Young and Innocent,** directed.

Three Loves Has Nancy, co-starring Janet Gaynor, Robert

(*Continued on page* 103.)

ASSOCIATED BRITISH START 1939 WITH RECORD LINE-UP

Expert Blend of Comedy, Drama and Romance

- **Exceptionally fine product from their own studios with an array of star names, reinforced by good product from American and other independent companies is offered by Associated British.**

The company's policy also lays down a number of good pictures for release in the summer months.

A series expected to be very popular is that on gardening, featuring C. H. Middleton.

JOHN MAXWELL

A SSOCIATED BRITISH, whose distribution department holds a twenty-year record of faithful service to exhibitors, are to maintain that standard in the New Year with their usual wide range of subjects, as will be seen from the following line-up of releases from their own studios and from other companies associated with them.

Taking the releases in their date order, **Black Limelight** is the first general release of the year. It is a thriller that repeats the stage success with a well-known star, Raymond Massey, partnering the interesting new name Joan Marion, whose fiery playing makes this picture live up to its intriguing title.

One of the most important releases of the year will be **St. Martin's Lane,** the new Pommer-Laughton production, which will be released to the general public from January 30.

In this subject Charles Laughton has an entirely different type of rôle as Charles Saggers, a simple, lovable, London down-and-out, who earns a precarious livelihood attempting to entertain London theatre queues with his renditions of the "Green Eye of the Little Yellow God" and "If."

St. Martin's Lane brings to the screen a London known to only the West Enders, a strange city that comes to life after dark when the day's work is done and the search for entertainment and pleasure commences.

A Strong Cast

Probably one of the strongest casts yet assembled for a British picture is featured with Charles Laughton in this subject. Vivien Leigh appears as an out-of-work Cockney girl who becomes a great star, while Rex Harrison has the rôle of a writer of song-hits. Larry Adler, the celebrated mouth-organ maestro, is also in the cast, with Tyrone Guthrie, Gus McNaughton, David Burns, Maire O'Neill, Edward Lexy, Phyllis Stanley, Helen Haye and a cast of thousands.

St. Martin's Lane has spectacle, humour, music, romance and pathos, set against the fascinating background of London night life. The story was written especially for Charles Laughton by Clemence Dane, and was directed by Tim Whelan with Erich Pommer as the producer. The tremendous success of **Vessel of Wrath** has greatly enhanced Charles Laughton's popularity among exhibitors, the Press and public, and a huge ready-made audience has therefore been created for **St. Martin's Lane,** the second Pommer-Laughton production.

Yellow Sands, with Dame Marie Tempest, Wilfrid Lawson and Belle Chrystall, makes an excellent film of the famous Eden Philpotts play and books. Dame Marie's second film appearance is a fine piece of work, and, with Wilfrid Lawson's study of a drunken ne'er do well, will make a great success of this comedy romance played amongst the beauties of the West Country. The West End presentation of this film brought unstinted praise from the national Press, Robert Newton's portrayal of the revolutionary-minded fisherman attracting particular attention.

The March release will be **Hold My Hand,** in which Stanley Lupino and Fred Emney with Sally Gray, Barbara Blair and Polly Ward provide the uproarious fun and tuneful numbers which have always characterised the Lupino work under the Associated British banner. This film is no exception to the high standard the public have come to expect from these artists.

Queer Cargo is a fast action picture of piracy and mutiny in the China Seas, with John Lodge as the skipper of a tramp steamer. The transport of some valuable pearls brings the attack of a notorious European pirate, played by Kenneth Kent, and the presence of a wealthy and beautiful girl among the passengers, played by Judy Kelly, makes the skipper's problem difficult to solve.

Releases for Fine Weather

Spring and early summer will see the release of a particularly good batch of pictures. Associated British have always ignored the weather factor in fixing release dates, and they hold that a *good picture will always beat the sun.*

April 17 is fixed for the release of **Premiere.** John Lodge and Judy Kelly have the chief rôles in this story of the solution of a murder committed in the auditorium of a theatre at a first-night performance. Lavish stage work and excellent comedy accompanying the unravelling of an interesting story raise this picture well above the level of the usual murder mystery.

May brings **The Luck of the Navy** and **Yes, Madam.** The former has a distinctly topical interest in an action-packed story of spies at work at a time of crisis. Spectacular, authentic scenes of ships, planes and the latest weapons at work provided by Admiralty co-operation boost along a melodrama that is first-class popular entertainment.

Yes, Madam brings back a comedy team that scored heavily in **Please, Teacher** plus Diana Churchill, who sings in this latest Hippodrome success. Bobby Howes, Vera Pearce, Wylie Watson and Bertha Belmore have made this picture a riot of laughs, with Fred Emney in the cast for good measure. Two scenes alone put this picture in the smash-hit comedy class, the exhibition dance by Vera Pearce and Bobby Howes and the caterwauling scene by Bobby Howes and Wylie Watson.

Marigold, with Sophie Stewart and Patrick Barr at the head of a brilliant cast that includes Phyllis Dare, Jean Clyde and Nicholas Hannen, is a romance that will delight feminine audiences particularly. Although the Victorian period is the time of the story, it is at all times refreshingly treated. Several British productions have scored heavily through careful treatment of a simple unsophisticated and romantic theme. **Marigold** can be definitely included in this category.

The Outsider brings back George Sanders to England after his successes in Hollywood. He plays the rôle of a quack surgeon whose unorthodox methods bring him into conflict with the leading lights of the medical profession. Mary Maguire, a charming young Australian player, is the famous surgeon's crippled daughter, who is cured by the quack. Peter Murray Hill and Barbara Blair are in supporting rôles of this picture based on the famous play by Dorothy Brandon. The release date is not yet fixed for this subject.

Murder in Soho stars Jack La Rue, well-known Hollywood player, with Sandra Storme, Bernard Lee, Martin Walker and Googie Withers in support. Jack La Rue is an American gangster trying to run a straight business in London, and is forced to the wrong side of the law through pressure from a former London confederate played by Francis Lister. The theme promises a picture full of action.

Billy Caryll and Hilda Mundy appear in the British National film LASSIE FROM LANCASHIRE (Assoc. Brit.)

ARTHUR DENT

VARYING THE PROGRAMME

Entertainment of Unusual Type

S EVERAL productions from various independent sources distributed by Associated British merit attention for their effort to supply entertainment which is off the beaten track.

Nartisha of the North, filmed in Greenland, conveys a realistic love story played by native actors. The natural beauty of Arctic scenery, the unstudied but effective playing of the chief characters, a bear hunt, and the hero's battle with raging seas in a flimsy canoe fill this picture with entertainment.

March of the Movies, a featurette presenting a concise history of the development of motion picture, entertains, apart from the interest of the subject itself, by the inclusion of numerous extracts from early films from all producing countries of the world.

The Adventures of Chico is an out-of-the-ordinary film which attracted much attention in the United States. It deals with a Mexican youngster and his animal friends around his village home. A sensational fight is seen between one of his pets, a paisano bird, and a 6-ft. rattlesnake.

Marriage Forbidden is adapted from Eugene Brieux's famous French play "Damaged Goods," which is contemplated for distribution under the auspices of the British Social Hygiene Council. This feature-length picture develops its theme around the results of disregarding competent advice on combating a great social evil.

A Nation is Built is the apt title of a 2,000-ft. review of the growth of Australia and the strength it has derived from its great industries, wool, agriculture, mining, fruit growing, and showing much of the continent's great natural beauties in the process. An inspired commentary makes this excellent entertainment.

Rebellious Daughters exposes a blackmail racket flourishing under an apparently harmless gown business on Fifth Avenue, which involves two girls whose family discipline is more repressive than wise.

Independent Product to be Released

PUTTING MR. MIDDLETON ON THE SCREEN

A SSOCIATED British will release in February **Lassie from Lancashire,** produced by British National Films. This story of a girl's stage ambitions is based on lines of popular appeal. There are catchy modern numbers by well-known composers, and several popular melodies from the "old-time" music-hall. Billy Caryll and Hilda Mundy and a number from the Music Hall Boys provide some of the incidental fun in support of Marjorie Browne and Hal Thompson.

The same producers are responsible for a picture which by its tremendously realistic picture of modern air warfare will not only be an eloquent comment on the recent crisis but presents sensational spectacle far more convincingly than any studio-made picture. Produced with the co-operation of the R.A.F., and under the supervision of the Home Office, this picture will rank in a category of its own. The almost terrifying presentation of a daylight air raid on a big city shows the full range of this country's defences in action. Its present title is **The Warning.**

Child Star in Argyle Feature

The child star Binkie Stuart, whose earlier pictures have amassed a considerable following, heads the cast of the Argyle Production **My Irish Molly,** which includes Tom Burke, Maire O'Neill, Maureen O'Hara, Phillip Reed and C. Denier Warren. Binkie puts over some extremely effective songs in the course of a story that begins in Ireland and switches to New York, where Binkie's talents are utilised in commercial radio. Maureen O'Hara and Phillip Reed are the protagonists of a sensitively handled love interest, while Tom Burke gives excellent renderings of popular Irish ballads in his rôle of Maureen's unsuccessful suitor.

Ireland appears again in a featurette by British National entitled **Come Back to Erin,** a symphonic presentation of the beauty and romance of the Emerald Isle in Dufaycolour. Authentic commentary and intelligent presentation make this an interesting addition to any class of programme.

England's Gardens

The best-known name in the gardening world, C. H. Middleton, is the star and commentator of a series of six single-reel shorts by Newhall Films, Ltd., entitled **Over the Garden Wall.**

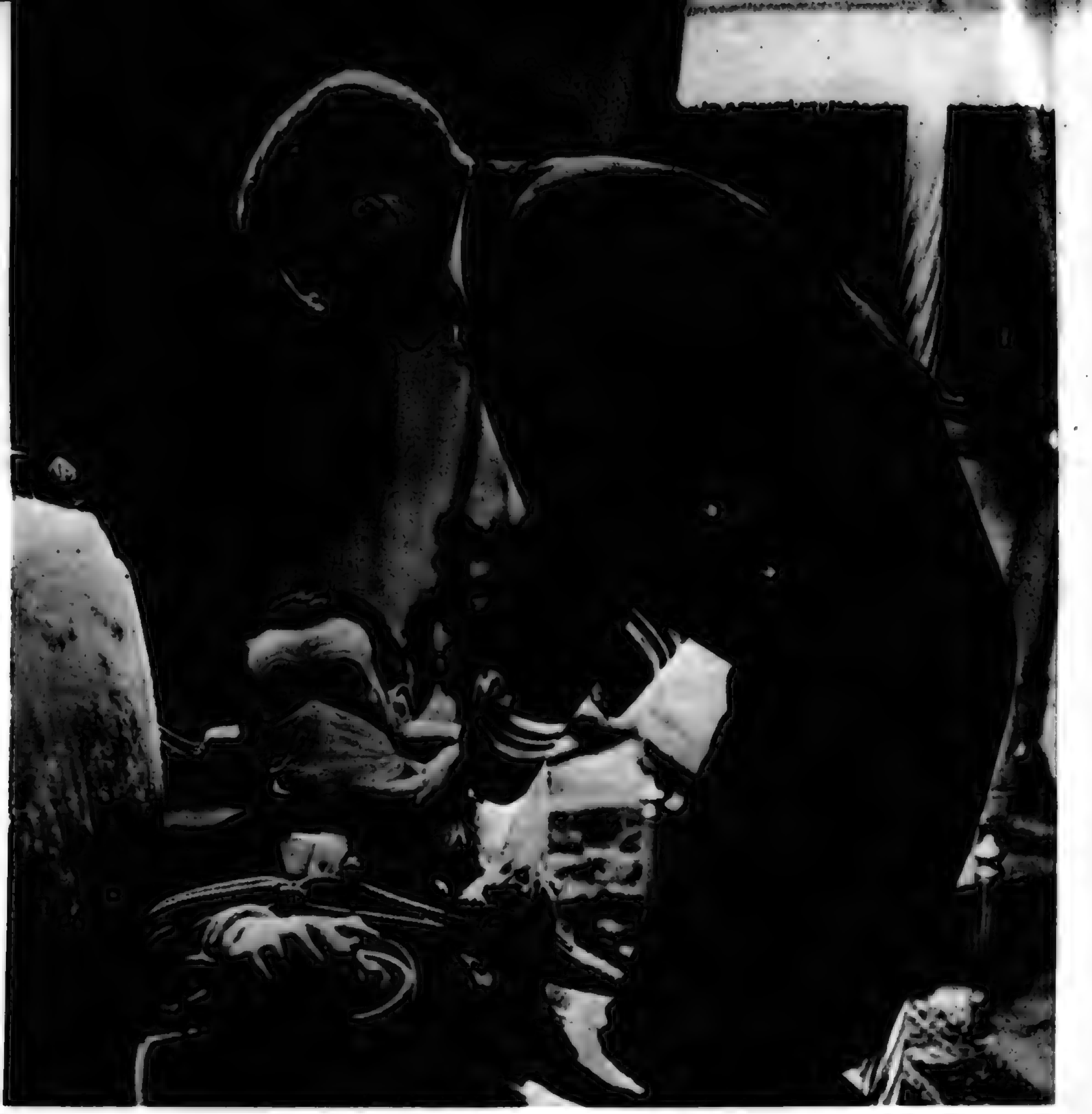
The series has been carefully made to enlist the interest of gardeners and yet entertain those patrons who are strangers to the hobby. The audience will see the beauties of famous public and private gardens; the films range from the Royal Horticultural Society's establishment at Wisley to the humble but no less satisfying suburban villa garden.

Mr. Middleton's intimate, quizzically humorous manner that brought him instant fame on the radio comes over with equal effectiveness in this bright group of shorts. Each number will contain a sequence of Dufaycolour. The first, entitled **Pastures New,** was Trade shown on Oct. 31 at the Cambridge Theatre, and holds good promises for the remainder of the series.

"St. Martin's Lane"

CHARLES LAUGHTON, as a London theatre-queue entertainer, in scenes from "St. Martin's Lane," the second of the Mayflower productions, released by Associated British. Vivien Leigh and Rex Harrison play the romantic leads. Erich Pommer produced.

"Luck of the Navy"



AN essentially topical note is struck by the Associated British production, "Luck of the Navy," featuring Geoffrey Toone, Judy Kelly, Kenneth Kent and Albert Burdon. The above scene illustrates an exciting moment of this patriotic subject.

GEOFFREY TOONE, the young Irish actor who has been promoted to stardom in his second film, "Luck of the Navy" (Associated British.)

"Yes, Madam"

THE picture below shows Bobby Howes and Diana Churchill, the latest musical comedy team, who appear in the Associated British film version of the London Hippodrome success, "Yes, Madam." The cast includes Wylie Watson, Bertha Belmore and Fred Emmney.

BOBBY HOWES and Wylie Watson in a comedy incident from "Yes, Madam," an Associated British production.

"The Outsider"

GEORGE SANDERS as the alleged charlatan and Mary Maguire as the crippled girl he cures, are seen above in a scene from "The Outsider," new Associated British film.

ABOVE are seen Peter Murray Hill and Mary Maguire, the romantic leads in the new Associated British film "The Outsider."

"Black Eyes"

OTTO KRUGER stars in "Black Eyes," the Associated British film which tells of a head-waiter's masquerade to his daughter as a wealthy business man. Mary Maguire and Walter Rilla have leading roles.

OTTO KRUGER and Mary Maguire in a domestic episode from "Black Eyes" (Associated British).

"Yellow Sands"

DAME MARIE TEMPEST is seen above with Belle Chrystall and Edward Rigby in a scene from "Yellow Sands," the Associated British screen version of the Eden Phillpotts play.

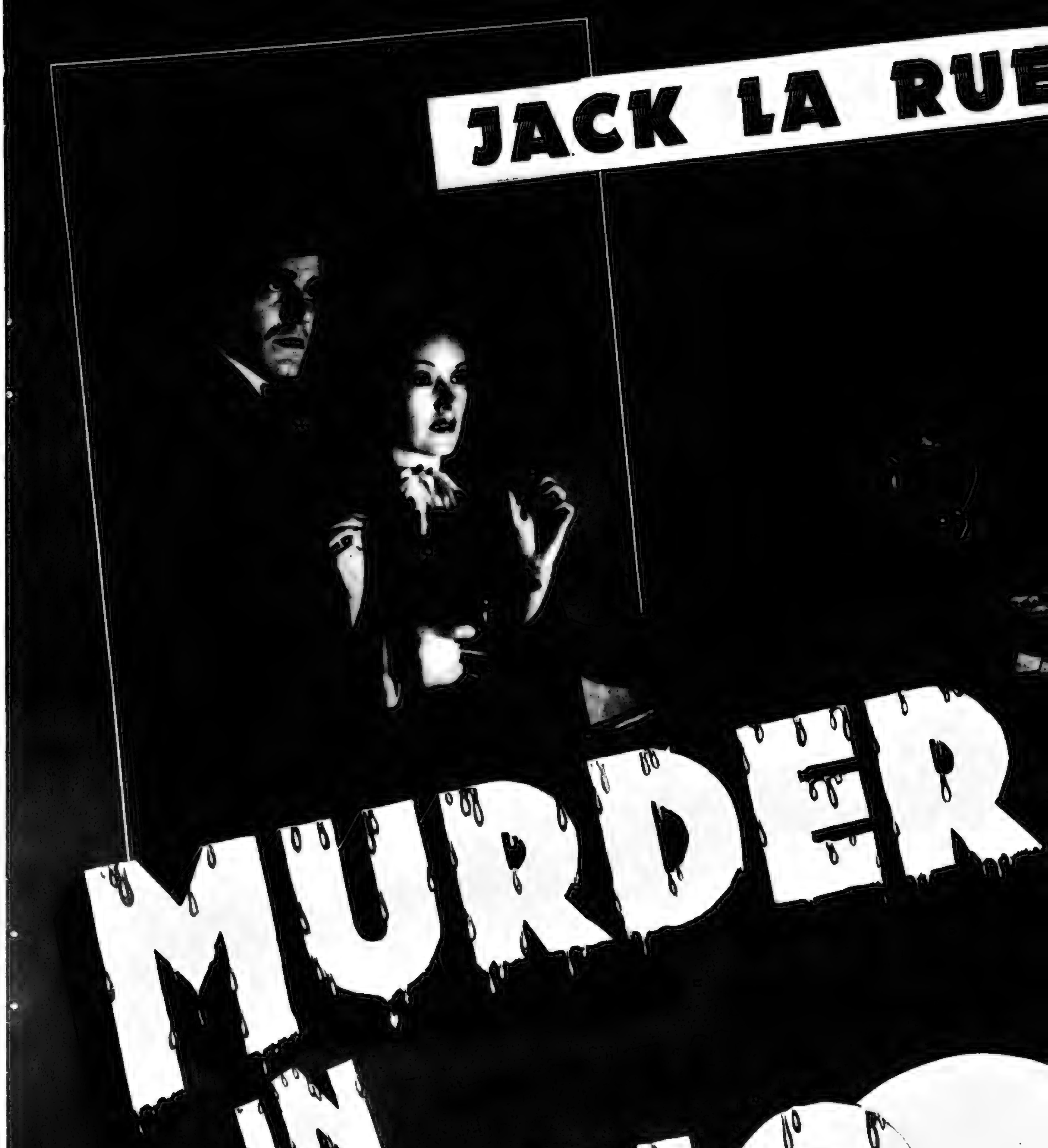
"Hold My Hand"

STANLEY LUPINO with Barbara Blair in a scene from "Hold My Hand," the sparkling Associated British musical comedy film.

ABOVE is another incident from "Hold My Hand," which stars Stanley Lupino at the head of a cast including Barbara Blair, Polly Ward, Fred Emney, Sally Gray and Jack Melford.

"Premiere"

ON the right is a scene from the Associated British theatre-murder thriller, played by John Lodge and Joan Marion.



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TUESDAY
FEBRUARY 14
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"OVER SHE GOES"
AND
"HOLD MY HAND"

THIS IS THE LIFE

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WATCH FUTURE ANNOUNCEMENTS FOR DETAILS OF A BRILLIANT SUPPORTING CAST!

A Selection from the 1939 Schedule of 20th Century-Fox

"The Little Princess"

CHIEF among the three subjects scheduled by 20th Century-Fox for production in Technicolor is the next Shirley Temple picture, "The Little Princess," based on the popular novel by Frances Hodgson Burnett. Richard Greene, Anita Louise and Cesar Romero are prominent in the supporting roles.

"Jesse James"

A FULL blooded dramatic story of the early West affords excellent material for production in Technicolor, and "Jesse James" is considered one of the highlights of the 20th Century-Fox schedule. Tyrone Power is starred with Nancy Kelly.

"Kentucky"

ANOTHER of the Technicolor subjects of 20th Century-Fox is "Kentucky," in which Loretta Young (above) is starred with Richard Greene.

"Mix Fix-It"

GLORIA STUART and Jane Withers are seen below in the latest 20th Century-Fox subject, starring this popular little comedienne. Henry Wilcoxon and Jed Prouty are also in the cast.

"Inspector Hornleigh"

ONE of the most important British offerings of 20th Fox introduces the most popular B.B.C. character, "Inspector Hornleigh," played by Gordon Harker with Alastair Sim, Miki Hood and Wally Patch in prominent support.

"Mr. Moto Takes a Vacation"

PETER LORRE will be seen in several "Mr. Moto" subjects during 1939, one of the earlier of which is "Mr. Moto Takes a Vacation," in which Virginia Field, Iva Stewart and Victor Varconi also appear.

"Tailspin"

ABOVE: Alice Faye, Nancy Kelly, Constance Bennett and Charles Farrell in "Tailspin." (20th Century-Fox.)

"Thanks for Everything"

BELOW: Jack Oakie, Binnie Barnes, Adolphe Menjou, Aileen Whelan and Jack Haley. (20th Century-Fox.)

"So This is London"

ALFRED DRAYTON and Robertson Hare in the 20th Century British subject, "So This is London," recently completed at Pinewood.

GRACIE FIELDS, whose second film for 20th Fox, "Keep Smiling," will be released on March 27.

20th FOX TO MAKE CLASS "A" PRODUCT ONLY

Three Technicolor Subjects Now Ready for Screening

● The outstanding feature of the 20th. Century-Fox programme for 1939 is a change in the company's policy. In future no "B" class films will be made, all financial and studio resources being capitalised for the production only of major pictures with an international box-office appeal.

The company has laid down extensive production plans and have under contract an imposing list of front-rank stars.

Three big films in Technicolor are finished and await showing.

THE product announced by Darryl F. Zanuck, 20th Century-Fox production chief, to be made in 1939 represents the most ambitious programme in the history of the company.

Among the highlights are the three Technicolor subjects now completed, **Jesse James,** starring Tyrone Power, Nancy Kelly, Henry Fonda and Randolph Scott; **Kentucky,** starring Loretta Young and Richard Greene; and the first Shirley Temple picture in colour, **The Little Princess.**

Another picture on which a substantial sum will be spent is **Stanley and Livingstone,** in which Spencer Tracy has been engaged to play a starring rôle.

Players who will be seen in films released by 20th Century-Fox in 1939 will include Shirley Temple, Gracie Fields, Tyrone Power, Loretta Young, Alice Faye, Don Ameche, Sonja Henie, Warner Baxter, Nancy Kelly, Richard Greene, George Sanders, Arleen Whelan, Gordon Harker, Robertson Hare, Joan Davis, Alfred Drayton, Sydney Howard, Annabella, Peter Lorre, Jean Hersholt, Charles Farrell, Joseph Schildkraut, Basil Rathbone, Nigel Bruce, Sidney Toler, Anita Louise, Henry Fonda, Ian Hunter, Arthur Treacher, Margaret Lockwood, George Robey and Renee Houston.

Directors under contract include Otto Brewer, Monty Banks, Irving Cummings, Roy Del Ruth, Allan Dwan, John Ford, Eugene Forde, Norman Foster, H. Bruce Humberstone, Herbert I. Leeds, Henry King, Walter Lang, Sidney Lanfield, George Marshall, Otto Preminger, Gregory Ratoff, William A. Seiter, Malcolm St. Clair and Alfred Werker.

A Great Send-off

As usual, a Shirley Temple picture was released in the turn of the year, and **Little Miss Broadway,** in which the star is supported by George Murphy, Phyllis Brooks, Jimmy Durante and Edna May Oliver, was available to exhibitors for the holiday period. This was followed by **I'll Give a Million** and **Alexander's Ragtime Band.**

Gateway, with Don Ameche, Arleen Whelan and Binnie Barnes is released on Jan. 30, and the Sonja Henie-Richard Greene musical **My Lucky Star** on Feb. 20.

March 6 has been selected for the release of the £600,000 spectacle **Suez,** starring Tyrone Power, Loretta Young and Annabella, while **Keep Smiling,** Gracie Fields' second film for 20th Century-Fox release, is available round the country on March 27.

Jesse James is the story of the growth of the West woven dramatically and romantically around the life of the famous desperado, played by Tyrone Power. Henry Fonda plays Frank James, and others in the cast include Nancy Kelly in the feminine lead, Randolph Scott, Brian Donlevy, Donald Meek and Henry Hull. The picture has been made entirely in Technicolor.

Another Technicolor subject, **Kentucky,** is based on the famous story by John Taintor Fort. It is described as a pageant of human life and a sweeping, colourful, romantic cavalcade of the Turf from 1861 up to the present day. Against a fascinating background passes a procession of amazing characters. Its dramatic theme is based on a 71-year-old feud. Supporting Loretta Young and Richard Greene are Walter Brennan, Karen Morley, Douglas Dumbrille, Willard Robertson, Russell Hicks and many others, with direction by David Butler.

The Little Princess is the first Shirley Temple film to be made in full Technicolor. This is the film of Frances Hodgson Burnett's famous story, known wherever the English language is spoken. It is a natural subject for Great Britain, as the film is played against the background of Victorian England at the time of the Boer War.

Two important musicals on the programme are **Rose of Washington Square,** starring Alice Faye and Don Ameche, with the score by Mack Gordon and Harry Revel, and **Thanks for Everything,** with a cast including Jack Oakie, Arleen Whelan, Adolphe Menjou, Tony Martin, Binnie Barnes, Jack Haley, Warren Hymer, Herman Bing, George Barbier and Paul Hurst.

Probably the greatest film yet undertaken in Mr. Zanuck's career as a producer is **Stanley and Livingstone,** which tells the story of the search of Henry Stanley, the newspaper correspondent, for the missing Dr. David Livingstone.

Spencer Tracy is to play Stanley, while other leading rôles will probably be played by Tyrone Power and Loretta Young. Walter Brennan has also been cast. Already £50,000 has been spent by the director, Otto Brewer, and a company of 300 who went to Africa to shoot the African sequences. The party was five months in Africa, and followed the trail of Stanley in his search.

The Life of Alexander Graham Bell will be a romantic adventure in which Don Ameche and Loretta Young will play the leading rôles. This is another very important picture, and is the story of the man who perfected the telephone.

Tail Spin, an original story by Commander Frank Wead, author of **Test Pilot, Ceiling Zero** and **Dawn Patrol,** deals with women in aviation, with the famous air races held in Cleveland for its background. The cast includes Alice Faye, Nancy Kelly, Constance Bennett, Jane Wyman, Joan Valerie, Joan Davis, Charles Farrell, John Howard, John King, George Barbier, Edward Norris, Robert Lowery, J. Anthony Hughes, Wally Vernon and Kane Richmond.

Another very important subject which Zanuck will make this year will be the film of Louis Bromfield's best seller **The Rains Came,** in which Lynn Bari will probably play the important part of Lady Heston. Zanuck will also produce personally **The Lawyer from the West,** based on the early career of Abraham Lincoln.

"My Dear Watson"—Again

Basil Rathbone is to play Sherlock Holmes in **The Hound of the Baskervilles,** based on the late Sir Arthur Conan Doyle's story. This picture will be made on a £200,000 budget. Nigel Bruce is to play Dr. Watson, and the romantic leads are in the hands of Richard Greene and Anita Louise. Ernest Pascal is responsible for the script of this film, which Irving Cummings will direct with Gene Markey acting as associate producer.

A sequel to the very popular **Wife, Doctor and Nurse** is to be **Wife, Husband and Friend,** in which Warner Baxter, Loretta Young, Binnie Barnes, Joseph Schildkraut, George Barbier, J. Edward Bromberg, Helen Westley, Lionel Atwill, Eugene Pallette, Franklin Pangborn and Ruth Terry are cast. A second subject in which Loretta Young will star will be **He Married His Wife,** based on the novel by Erna Lazoneo and Scott Darling. A film with a Hollywood background will be **Falling Star.** Don Ameche and Barbara Stanwyck are being considered for the leading rôles. The story, it is stated, does not concern itself with usual Hollywood struggles over many obstacles to triumph. The theme is the reverse.

The Girl from Brooklyn, another Zanuck special, is a vehicle for Warner Baxter and Alice Faye, with Charles Winninger, Arthur Treacher, Shirley Louise and Keye Luke in the principal parts.

The Ritz Brothers star in a novel musical version of **The Three Musketeers,** though they do not play the title rôles. Don Ameche, Gloria Stuart, Pauline Moore, Binnie Barnes, Joseph Schildkraut, John Carradine, Miles Mander, Lionel Atwill, Douglas Dumbrille and John King also have prominent rôles. The second picture of the new season to star the Ritz Brothers is **Take Her Down,** telling of the humorous and romantic adventures of a European Princess out to see America incognito. Her experiences lead her into difficulties from which the three comedians try to extricate her.

Another Shirley Temple Musical

Following **The Little Princess,** Shirley Temple will star in **Susannah of the Mounties.** The film is based on Muriel Denison's book, which has had equal popularity both in America and England, and will be a Temple musical.

Sonja Henie, now one of the world's most popular stars, will be seen in **Love Interest,** another Zanuck special, in which Tyrone Power, last seen with the skating star in **Lovely to Look At,** will continue his partnership. The production as planned is to be on very elaborate lines, and will be the costliest of the Sonja Henie pictures so far.

Shirley Temple and Anita Louise in a scene from LITTLE PRINCESS which has been made in Technicolor for 20th-Fox release

FRANCIS L. HARLEY

Warner Baxter will bring back to the screen one of its most popular figures—the Cisco Kid, in a film **The Return of the Cisco Kid.** It will be a romantic comedy dealing with the colourful characters identified with these films.

A new policy of increased budgets and top-name casts is announced for all future pictures to be made by Sol. M. Wurtzel, whose schedule calls for 28 pictures in the 1939 programme. The new set-up is in line with the company's decision to film only pictures of major box-office strength.

First casting under the new production deal is Wurtzel's selection of Jean Hersholt for a prominent part in the ninth Moto picture, **Mr. Moto in Porto Rico,** in which Peter Lorre is starring. Marjorie Weaver has been cast for the leading rôle in **Winner Take All,** now in production. Tony Martin, Joan Davis and Marjorie Weaver have already been cast in **Shooting High,** a film with a ranch setting.

In future not only will Mr. Wurtzel have available for casting in his pictures any players under official contract with 20th Century-Fox, but under the new policy the services of big box-office stars with other producers or on the free-lance market can be employed.

Fourfold Plan

In announcing the new policy, 20th Century-Fox point out that their intention is fourfold, namely:—

(1) To elevate groups of established players like Jane Withers and the Jones Family to greater importance through the addition of "names" and ambitious stories patterned for maximum popular appeal. (2) To exalt further the drawing power of the Charlie Chan and Moto series by including in their casts added personalities of established box-office standing. (3) To enable Wurtzel to take a more prominent part in bidding for screen rights to plays, stories and originals that may be placed on the market. (4) To make available top-flight directors and writers, plus greater investment in production values. *The announcement, in effect, means that 20th Century-Fox is virtually abandoning the production of what up to now have been termed "B" pictures.*

The policy will allow for greater concentration on every picture, more time for preparation, and in that way elevate it to greater box-office potentialities. Mr. Wurtzel will confine his activities to only four series—the "Withers," "Jones Families," "Motos" and the "Chans."

Those will account for some 15 of his 28 pictures, including four Withers, four Jones Family pictures, four "Motos" and three "Charlie Chans," and it is stated officially that the increase of production costs will be from 20 per cent. to 30 per cent.

Sidney Toler will portray Charlie Chan in the series featuring the Oriental detective, temporarily held up owing to the death of Warner Oland. The new subjects to be filmed are **Charlie Chan in Honolulu** and **Charlie Chan in Reno.**

The new Jones Family films will be **Everybody's Baby,** in which Bonnie, the eldest daughter, presents her florist-husband with a son, and **The Jones Family in Hollywood.**

Three Moto subjects will be available. **Mr. Moto's Last Warning** is a new thriller in which Peter Lorre is supported by George Sanders, Virginia Field, Ricardo Cortez, John Carradine, Margaret Irving, Joan Carol and Tern Shrimada, with Norman Foster directing. **Mr. Moto Takes a Vacation,** written by the British novelist Philip MacDonald, has Virginia Field, Iva Stewart, Victor Varconi, Lionel Atwill, Joseph Schildkraut and G. P. Huntley supporting Peter Lorre. Norman Foster is again directing. The third Moto mystery is titled **Mr. Moto in Trinidad,** for which a strong cast to support Peter Lorre is now being chosen.

Shorts and the News

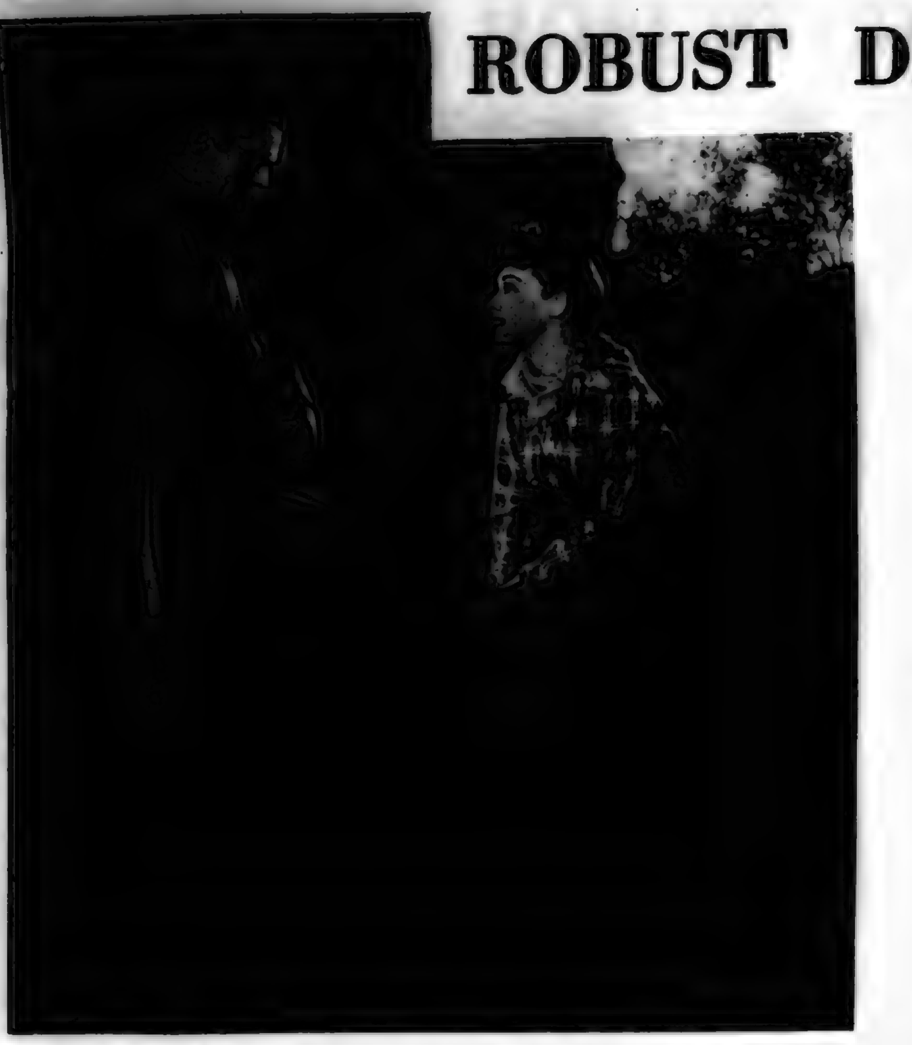
20th Century-Fox will distribute a series of seasonal fashion shorts made entirely in Technicolor. Produced by Truman H. Talley, and directed by Vyvyan Donner, they will be fashion previews of what women will wear in the new season. Original creations and fashions from the New York and Paris style centres are introduced in every detail.

The principal feature in the production of British Movietone News is the new technique inaugurated last year, and to be continued throughout this. It is the new "streamline" make-up whereby items are welded together to form a complete production. Thus continuity is admirably maintained. By this method subjects follow each other in an easy and natural rhythm.

This very modern method of treating a newsreel as a production instead of a succession of separate subjects is regarded in the Trade as a big step forward which, it is expected, will be employed by other newsreels before long, and will become the universal method of presentation.

A big scoop for British Movietone News is the acquisition as their principal commentator of Leslie Mitchell, former B.B.C. commentator and producer.

ROBUST DRAMA FEATURED BY WARNER



E. G. Robinson and Cagney Head Imposing List of Popular Stars

Tales of adventure, romance, thrills, history, and of great men, figure in a remarkable programme of really big films that Warner Brothers will offer exhibitors in 1939.

The company has under contract many of the best-known pulling names in stars and directors, who, under Jack Warner's expert supervision, are turning out product of the front rank.

Warner's will pursue its policy of using a minimum amount of dialogue in its product in favour of plentiful robust action.

James Cagney, with Rosemary Lane, in his first great outdoor drama OKLAHOMA KID, to be released by Warner Brothers

THE successful 1938 policy of Warner Brothers in minimising dialogue in favour of robust movement will continue to be adopted and enlarged in the 1939 product from this major renting firm. The policy resulted in the popularity of such films as **Angels with Dirty Faces, The Adventures of Robin Hood, Jezebel, The Dawn Patrol, Four's a Crowd,** and **Valley of the Giants.**

Among the Warner, First National and Cosmopolitan films completed and awaiting presentation are: **King of the Underworld,** a gangster drama, featuring Kay Francis, Humphrey Bogart, James Stephenson and John Eldredge. Kay and Eldredge are seen as a young married couple, both doctors. Eldredge has a penchant for gambling and is eventually drawn into the clutches of Bogart, a notorious racketeer, who makes Eldredge doctor injured gangsters. Eldredge is killed when the police raid Bogart's hideout and Kay is given a limited period by the medical board to prove that she was in no way involved in her husband's nefarious undertakings. She goes into the country and meets Bogart, who is lying low with his gang in a large mansion. Assisted by an impoverished writer, James Stephenson, Kay manages to trick the mobsters into taking treatment for their eyes, and in doing so she temporarily blinds them. The police make an easy coup and Kay's name is cleared. Lewis Seiler director from George Bricker's screen play, while Charles Foy, Penny Singleton, Jessie Busleigh and Joe Devlin head the supporting cast.

Kay's Aviation Drama

Kay Francis, in the recently completed **Women in the Wind,** makes a startling departure from the usual type of rôle with which she is acquainted. The story calls for her to play the part of a daring airwoman and there are said to be some excellent flying thrills. William Gargan, Victor Jory, Maxie Rosenbloom, Sheila Bromley, Harvey Stephens, Frankie Burke and Frank Faylen head the supporting cast. John Farrow directed from a screen play by Lee Katz and Albert De Mond, who adapted from the novel by Francis Walton.

James Cagney makes his début in outdoor dramas in the title-rôle in **Oklahoma Kid,** a famous bad man of the 'nineties. His father, Hugh Sothern, and brother, Harvey Stephens, have pioneered into the fertile Indian territory, the Cherokee Strip, and have visions of establishing a great city. They have forgotten that their irresponsible brother is of the same flesh and blood and hate him even more than his victims. But the Kid's father is lynched by a crowd encouraged by a notorious gambler and gun-fighter, a part played by Humphrey Bogart.

The Kid determines to avenge the death of his father and one by one ruthlessly shoots Bogart's henchmen and ultimately kills that worthy in the film's exciting climax. Rosemary Lane, as the daughter of Donald Crisp, a friend of the Kid's father, provides the romantic interest. Lloyd Bacon directed.

Priscilla Lane and Jeffrey Lynn, the brilliant romantic team, are brought together again in **Yes, My Darling Daughter,** an adaptation of the London and New York stage hit. Supporting the young stars are Ian Hunter, Roland Young, Fay Bainter, Genevieve Tobin and May Robson. William Keighley directed from the screen play by Casey Robinson, based on Mark Reed's stage play.

"Love Bites Man"

So successful was the last Joan Blondell-Pat O'Brien vehicle, "Back in Circulation," a newspaper comedy-drama, that the team again take the leading rôles in **Love Bites Man,** which also takes journalism for its theme. Bobby Jordan, who made such a hit in "A Slight Case of Murder," gets his most important screen rôle to date at the head of the supporting cast. Other notables in the cast are Alan Baxter, Joe Cunningham, Douglas Dumbrille, Armand Kaliz and Ed Dearing. James Flood directed from the screen play by Earl Baldwin, Niven Busch and Lawrence Kimble.

Dick Powell gets an entirely new characterisation for him in **Going Places.** He is seen as a champion jockey. Anita Louise has the leading feminine rôle. Of added interest is the presence of Louis Armstrong and Maxine Sullivan in the cast. Armstrong is generally acknowledged to be the world's greatest trumpeter and Maxine Sullivan is said to be just about the best swing songstress. Taking care of the comedy side of the film are Allen Jenkins, Walter Catlett, Thurston Hall, Minna Gombell, and Harold Huber. Ray Enright directed from the screen play by Maurice Leo, Jerry Wald and Sig Herzig.

John Garfield, who made a sensational screen début in "Four Daughters," has the leading rôle in **They Made Me a Criminal.** He has the support of the "Crime School" kids, Billy Halop, Bobby Jordan, Leo Gorcey, Huntz Hall, Bernard Punsley and Gabriel Dell. Claude Rains and Gloria Dixon have important featured parts. Busby Berkeley directed from the screen play by Sig Herzig.

The "Crime School" kids are also seen in **Crime is a Racket,** with Humphrey Bogart, Gale Page, John Litel, Henry O'Neill, Harold Huber and Henry Travers heading the cast. This production was directed by Lew Seiler.

MAX MILDER

Dick Powell has a brilliant comedy contingent to support him in **Always Leave Them Laughing.** Gale Page, Ann Sheridan, Zasu Pitts, Maxie Rosenbloom, Allen Jenkins, Jerry Colonna, Helen Broderick, Ronald Reagan, Haliwell Hobbes and Granville Bates top an imposing cast. Ray Enright directed from a screen play by Jerry Wald and Richard Macauley.

Broadway Cavalier, starring Pat O'Brien, Joan Blondell, Wayne Morris, Jane Wyman and Maxie Rosenbloom, has just left the cutting-rooms. Advance reports indicate that this is one of the finest comedies produced at Burbank. Lew Seiler directer from Michael Fessier's screen play.

Burbank's Biggest

Claimed to be the most ambitious production ever to go before the cameras at Burbank, **Juarez,** co-starring Paul Muni and Bette Davis, has one of the greatest casts ever. In addition to the stars, there are Brian Ahearne, Claude Rains, John Garfield, Donald Crisp, Gilbert Roland, Joseph Callezia, Montague Love, Harry Davenport, Henry O'Neill, Gale Sondergaard, William Wilkinson, Pedro De Cordoba, John Miljan, Hugh Sothern, Robert Warwick and Georgia Caine. William Dieterle is currently directing. Dieterle was in charge of Muni's last two successes, "The Story of Louis Pasteur" and "The Life of Emile Zola."

This is Paul Muni's first production under his new contract. He will play the part of Juarez, who was a full-blooded Indian who rose against the Spanish rule and became the first President of Mexico. The film is being made on a vast scale and the rebellions and uprisings which were so frequent at that time will be specially treated. It will show how Juarez defeated the French and killed Maximilian, the tragic Emperor of Mexico. The screen play was written by Aeneas Mackenzie and John Huston from a story by Mrs. Perdita Harding.

James Hilton, author of "Lost Horizon," will have his famous best-selling novel, **We Are Not Alone,** filmed with Miriam Hopkins in the leading rôle. Milton Krims has completed the screen play and production will commence in the near future.

Cagney's Prison Film

Edward G. Robinson and Wayne Morris, the successful team in "Kid Galahad," are to be co-starred in **Brother Orchid,** based upon the story by Richard Connell in *Collier's Magazine.* Robinson will follow **Brother Orchid** with **Thousand Dollar Widow,** comedy of the race-tracks, by Mark Hellinger, who authored "Broadway Bill." Hellinger, ex-Broadway columnist and famed short-story writer, is now under contract at Burbank. He has written Bette Davis' next vehicle, **Memphis Belle,** a tale of the Old South. Bette Davis will also be starred in a film version of Max Reinhardt's famous stage spectacle, **The Miracle.**

James Cagney is scheduled to start in **Each Dawn I Die,** a stirring prison story by Jerome Odlum. John Garfield has been cast in an important supporting rôle. Michael Curtiz, who has been in charge of most of Cagney's biggest hits, including "Angels with Dirty Faces," will direct **Each Dawn I Die,** for which the screen play has been written by Norman Reilly Raine. Garfield has also been assigned the leading rôle in **Dust Be My Destiny.**

Errol Flynn will get the title-rôle in **The Sea Hawk,** which, as an earlier version with Milton Sill, was a tremendous money-maker. **Beethoven,** based on the life of the great composer, will be made with either Paul Muni or Edward G. Robinson in the title-rôle.

Imposing Contract List

The list of stars, featured players, directors, writers and producers under contract at the Warner Bros., First National and Cosmopolitan studios is now the largest in the history of the companies. Below is the personnel list: Stars: Joan Blondell, Humphrey Bogart, George Brent, James Cagney, Bette Davis, Olivia De Havilland, Errol Flynn, Kay Francis, Miriam Hopkins, Priscilla Lane, Rosemary Lane, Anita Louise, Wayne Morris, Paul Muni, Pat O'Brien, Dick Powell and Edward G. Robinson.

The directors' roster includes Lloyd Bacon, Busby Berkeley, William Clemens, Michael Curtiz, William Dieterle, Ray Enright, John Farrow, Edmund Goulding, William Keighley, Anatole Litvak, William McGann and Noel Smith. Dialogue directors include Frank Beckwith, Hugh Cummings, Joe Graham, John Langhan, Irving Rapper and Harry Seymour.

The writers' list includes Edward Anderson, Earl Baldwin, Ernest Booth, Robert Buckner, Niven Busch, Anthony Coldeway, Albert DeMond, Frank Donogue, Warren Duff, Phil Edwards, Julius Epstein, Michael Fessier, Abem Finkel, Kenneth Gamet, Ivan Goff, Sig Herzig, John Huston, William Jacobs, Lee Katz, Lawrence Kimble, Wally Klein, Milton Krims, Ring Lardner, Jun., Rowland Leigh, Maurice Leo, Richard Macauley, Aeneas Mackenzie, Seton I. Miller, Jerome Odlum, Norman Reilly Raine, Casey Robinson, Robert Rossen, Don Ryan, Ray Schrock, Vincent Sherman, Ulrich Steindorff, Charles Tedford, Jerry Wald, John Wexley, Robertson White and Crane Wilbur.

Harry Warren, Johnny Mercer, Adolph Deutsch and Max Steiner are the song-writers under contract.

Jack L. Warner is vice-president in charge of production, with Hal B. Wallis as associate executive in charge of production.

20th CENTURY FOX

Wishing you a

Prosperous New Year

WITH

"ALEXANDER'S RAGTIME BAND"

"MY LUCKY STAR"

"SUEZ"

"SUBMARINE PATROL"

"KEEP SMILING"

"JUST AROUND THE CORNER"

That's just a start. Now turn over—

CC

20th CENTURY FOX

Darryl Zanuck's Thoroughbred in Technicolor

"KENTUCKY"

with

LORETTA YOUNG

RICHARD GREENE

Conan Doyle's Greatest Mystery Drama

"The HOUND of the BASKERVILLES"

with

BASIL RATHBONE
AS SHERLOCK HOLMES

NIGEL BRUCE
AS DR. WATSON

Complete your Programme with
BRITISH MOVIETONE NEWS
"The World's Finest News Reel"

20th CENTURY FOX

SENSATION in Technicolor!

SHIRLEY TEMPLE

IN

"LITTLE PRINCESS"

High Adventure — in Technicolor!

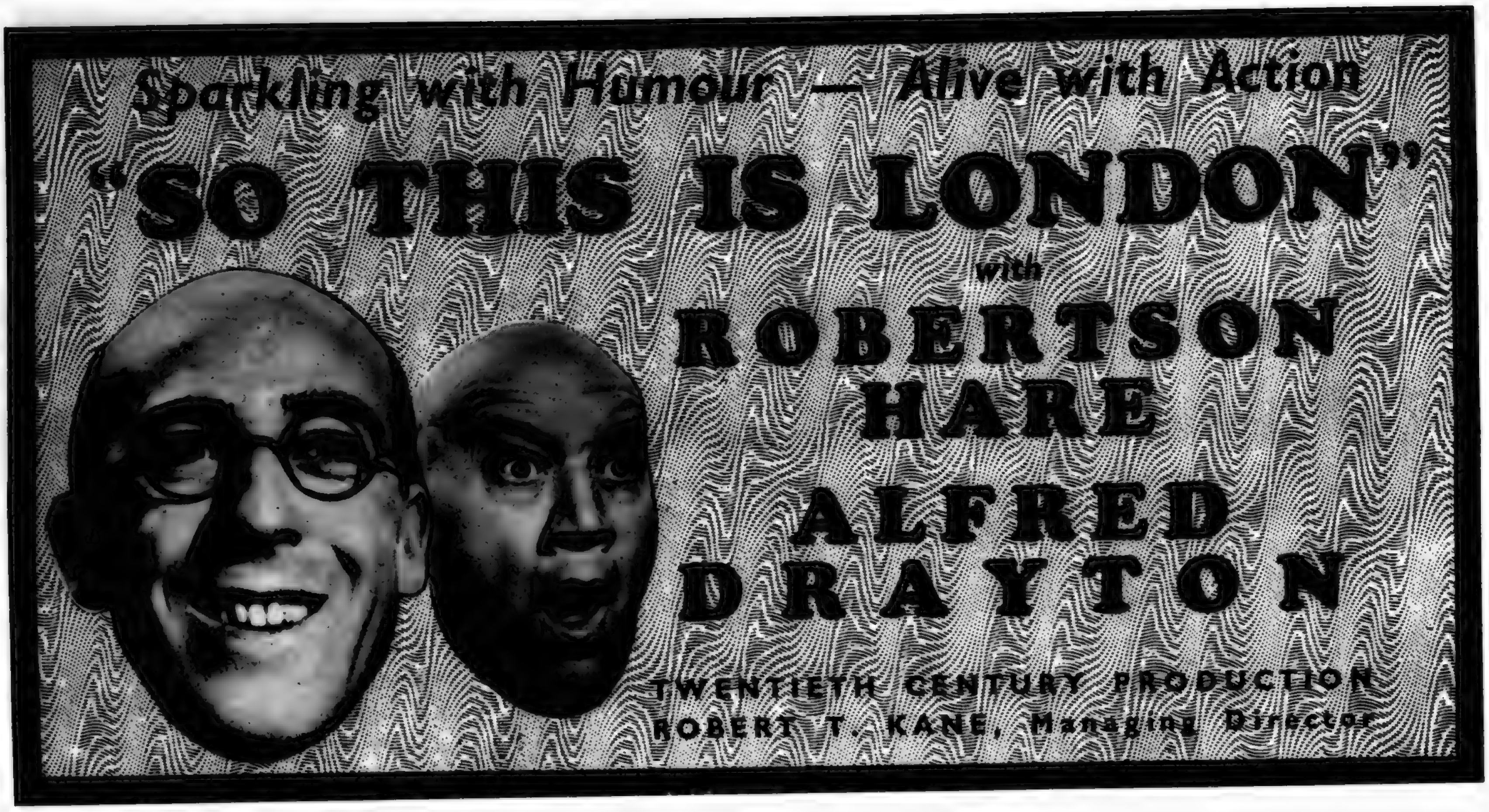
"JESSE JAMES"

Starring

TYRONE POWER
HENRY FONDA
NANCY KELLY
RANDOLPH SCOTT

Complete your Programme with
BRITISH MOVIETONE NEWS
"The World's Finest News Reel"

20th CENTURY FOX



Sparkling with Humour — Alive with Action

"SO THIS IS LONDON"

with

ROBERTSON HARE

ALFRED DRAYTON

TWENTIETH CENTURY PRODUCTION
ROBERT T. KANE, Managing Director

The Famous Radio Sleuth — now on the Screen!

"INSPECTOR HORNLEIGH"

with

GORDON HARKER

ALASTAIR SIM

TWENTIETH CENTURY PRODUCTION
ROBERT T. KANE, Managing Director

Complete your Programme with
BRITISH MOVIETONE NEWS
"The World's Finest News Reel"

ACTION FILMS WILL BE FIRST NATIONAL'S AIM IN 1939

Spectacle Leads in Diversified List

● First National open 1939 with a big line-up of super product ready for screening to the Trade.

A number of big spectacular films are in the list as well as two features in Technicolor.

The studios in Hollywood, New York and Teddington will be kept busy throughout the year with a full programme.

ACTION, the keynote of First National's production and distribution activities, will continue to be very much in evidence during the New Year when the company enters upon its big preview programme in the opening weeks of 1939. So states D. E. Griffiths, the managing director, who has been lining up a brilliant array of newly completed product for screening. He is confident that the pictures will more than justify his claim that 1939 will in every respect prove First National's biggest year.

During 1938 First National demonstrated their determination to present the showman with the big stars, the new stories and the outstanding production value that they have a right to expect to fulfil their box-office demands. As it is, the company can show a line-up of releases that include some of the most eagerly awaited pictures available. Both the Burbank and the Warner Bros. First National Studios at Teddington have been hives of industry for this feature product, and this is being supported by a brilliant array of shorts from the Brooklyn Studios, New York.

At the present moment there are no fewer than seven outstanding pictures actually awaiting presentation to the Trade, these embracing the pick of the pictures lately completed. The titles are: **Brother Rat, The Sisters, Heart of the North,** produced throughout in technicolor, **Wings of the Navy, Nancy Drew—Detective, Torchy Gets Her Man,** and the " special " from Teddington, **They Drive by Night.**

A further picture that will create unlimited interest is **Dodge City,** which is being filmed on a super scale in technicolor. First National will also have the services of the biggest stars under contract at Burbank, who during the year will be seen in specially selected stories. The stars are: Errol Flynn, Olivia de Havilland, Bette Davis, Wayne Morris, Joan Blondell, Paul Muni, Edward G. Robinson, Priscilla Lane, George Brent, Dick Powell, Pat O'Brien and Humphrey Bogart. With such an array of talent the exhibitor may certainly look forward to a year packed with activities and interest in which his box-office will benefit.

"The Sisters"

A " special " of the first water is **The Sisters,** it is claimed, and already this production has made a sensation in the United States, where its showings have resulted in record-breaking business. **The Sisters** co-stars two of the biggest personalities of the modern kinema, Bette Davis and Errol Flynn.

Demonstrating the variety of scenes created in **The Sisters** is the fact that the story takes place first in a little town in Montana and continues in San Francisco, New York and London. One of the most spectacular sequences presented is that of the disastrous San Francisco earthquake and fire in 1906, as seen and experienced by the heroine of the tale.

The Sisters, which had its world première at the Strand Theatre, New York, received terrific ovations from the American Press following its opening. It was adapted for the screen by Milton Krims from the best selling novel by Myron Brinig, is an Anatole Litvak production, and has a musical score specially written by Max Steiner, who was responsible for the music in Bette Davis's recent success, **Jezebel**.

Following upon the success of **God's Country and the Woman** and **The Adventures of Robin Hood,** First National have produced yet another of these popular outdoor adventures. **Heart of the North** is as beautiful an example of the manner in which the new out-of-door technicolor photography is adding to the scenic splendour of the modern motion picture as has yet been seen on the screen.

The leading rôles in **Heart of the North** are portrayed by Dick Foran, the big red-headed star who has long been famous for his outdoor rôles, Gloria Dickson, Gale Page, Patric Knowles and Allen Jenkins. The production is particularly strong in British appeal, and brings to the screen a theme which will undoubtedly appeal to a vast and eager public. The theme concerns the Royal Canadian Mounted Police and presents a drama full of high adventure with the men who " always get their man."

"Wings of the Navy"

Very prominent in their programme for the coming year is First National's spectacular drama of the air arm of the United States Navy. **Wings of the Navy** was produced with the complete co-operation of the United States Navy Department, and the thrilling air sequences which form a prominent part of the picture were filmed on location at North Island Naval Base, near San Diego, California. The picture also entailed many months of preparation and active production at the Burbank Studios before the company travelled to San Diego for the location scenes. **Wings of the Navy,** which is a Cosmopolitan Production, was directed by Lloyd Bacon, who has a long record of successes to his name, and has during the past years been responsible for a number of service pictures. The picture has a particularly attractive cast, and one that includes many of First National's most popular youthful players. Headed by George Brent and Olivia de Havilland, the cast also includes John Payne, who has recently made such a terrific success in **Garden of the Moon**.

A comedy of life in a military academy is First National's **Brother Rat,** which will surely rate as one of the best and brightest shows to be presented in the coming year. The title refers to the name which is given to the cadets of the Virginia Military Institute, and the plot of the film itself is centred on the mirthful adventures of three of them during their training at the academy.

Brother Rat was filmed by Director William Keighley from a screen play by Richard Macaulay and Jerry Wald, based on the Broadway stage hit of the same name, which ran for over two years in New York, and proved a sensational success when it was subsequently presented in other American centres.

"Nancy Drew—Detective"

Nancy Drew—Detective, with Bonita Granville in the title-rôle, is said to bring an entirely new type of detective story entertainment to the screen. Miss Granville, one of the most popular of the juvenile stars of the day, plays the thrilling rôle of the girl sleuth created by Carolyn Keene in her " Nancy Drew " stories, and brings to the screen something different in the way of mystery thrillers, which should stimulate wide interest.

The plot concerns the sensational kidnapping of a wealthy old woman immediately following her announcement that she is giving £60,000 to a girls' school. How the buoyant and charming Nancy Drew follows up the clues, gets herself captured by gangsters, and eventually with the aid of her boy friend succeeds in effecting the capture of the crooks, and uncovers a colossal fraud attempt, forms as exciting a narrative as First National have shown for many a long day.

For some time back one of the most popular characters seen in any series of films has been Torchy Blane, the girl reporter whose activities in solving murder mysteries have provided an entertaining balance of thrills and laughter.

Now First National are bringing her back to the screen in a new story in which she finds herself up against a gang of counterfeiters who operate on the race tracks. Glenda Farrell, who created the original Torchy Blane on the screen, is back again in the title-rôle, and once again she is supported by Barton MacLane as Lieut. Steve McBride, her detective rival and boy friend, and Tom Kennedy as his dumb assistant. Others who play prominent parts in the film are Willard Robertson, Joe Cunningham, John Ridgely and Herbert Rawlinson. **Torchy Gets Her Man** was directed by William Beaudine.

Bette Davis, Anita Louise and Jane Bryan in a scene from THE SISTERS (First National).

Like so many other productions from the Burbank Studios, **Blackwell's Island** is taken directly from newspaper headlines, and, it is claimed, is one of the most daring exposés of crime conditions ever made. The production was directed by William McGann.

The story deals with the attempts of a young reporter to expose the activities of a mob of political racketeers, and tells how he loses his job and is eventually sent to prison himself before being able to bring the racketeers to justice.

The picture has a very powerful cast, which is headed by John Garfield, who is making his debut under the First National banner, Rosemary Lane, another of the famous Lane sisters, Peggy Shannon, Dick Purcell, Stanley Fields and Victor Jory.

Big Release Programme

First National's schedule of forthcoming releases is believed to contain some of the most elaborate star-filled productions to be seen during the opening months of the year, and more than demonstrates the action policy that has been considerably pursued at their Burbank Studios.

Outstanding among these is **The Adventures of Robin Hood**. Filmed throughout in Technicolor, it opens 1939, with its release on January 2, starring Errol Flynn and Olivia de Havilland, with an immensely powerful supporting cast, containing such favourites as Basil Rathbone, Claude Rains, Ian Hunter, Patric Knowles and Una O'Connor. The picture formed the initial programme at the newly opened Warner Theatre, and its presentation in the West End was one of the major events of the past entertainment season. It has been responsible for the breaking of box-office records throughout the world, and its release in this country will surely bring about even more records.

Wayne Morris and Priscilla Lane in BROTHER RAT, forthcoming First National picture

Another big attraction is **White Banners,** a deeply moving story adapted from the best-selling novel of the same title. Lloyd C. Douglas, whose books " Green Light " and " Magnificent Obsession " were filmed with great success, was the author, and his human story of life in a small town has been brought to the screen with Claude Rains, Fay Bainter, Bonita Granville and Jackie Cooper playing the leading rôles. **White Banners,** which was directed by Edmund Goulding, is a Cosmopolitan Production, and will be released on Jan. 23.

Feb. 6 sees the release of a brand new musical film, **Garden of the Moon,** with Pat O'Brien, Margaret Lindsay and newcomer John Payne sharing honours in the leading rôles. Following his performance in this, his first leading rôle, John Payne received some remarkable plaudits from the Press, which give promise of a great future.

For Feb. 27 First National offer **Mr. Chump** for release with four of their most popular youthful players featured. Johnnie Davis, Lola Lane, Penny Singleton and Donald Briggs play the leads in this comedy of high finance, which was directed by William Ciemens.

Powerful drama is ushered in with March, which will see the release of two such productions: **Broadway Musketeers** on March 13, and **Girls on Probation** on March 27. **Broadway Musketeers** tells the story of three girls brought up together in an orphanage, who meet again later in life. Ann Sheridan, Margaret Lindsay, and Marie Wilson are responsible for the leading portrayals, whilst supporting parts are contributed by Janet Chapman, as the little daughter of Margaret Lindsay, and John Litel as her husband, who later marries Ann Sheridan. John Farrow directed.

Three Stories from Teddington

In **Girls on Probation** we have a story of the new probation system of reform recently introduced in America. Once again First National have taken a story from the headlines that gives an insight into the workings of the system. Jane Bryan, Ronald Reagan, Sheila Bromley, and Anthony Averill play the leading rôles, and the picture was directed by William McGann, famed for his directon of this high-powered type of story.

Four's A Crowd reunites the stars of **The Adventures of Robin Hood** in a merry modern comedy. Besides Errol Flynn and Olivia de Havilland, the film stars Rosalind Russell and Patric Knowles, and the strong supporting cast includes Walter Connolly, Hugh Herbert and Melville Cooper. Packed with mirthful action and sparkling dialogue this sparkling comedy was directed by Michael Curtiz, who was partly responsible for the direction of **Robin Hood.**

Mr. Griffiths states that he anticipates being able to schedule further important releases in the near future, bringing his company's programme well forward into the summer months.

Three widely different productions have been delivered to First National by their Teddington Studios, where their Executive Producer, Jerome Jackson, has joined in the action campaign by providing bigger and even better productions than ever before. The first of these is **Dangerous Medicine,** scheduled for release on Jan. 16, and it is a very fine example of the new standard set by Teddington. Featuring Elizabeth Allan, Cyril Ritchard and Edmond Breon, it tells a dramatic story of an innocent girl's arrest for murder and her subsequent escape from justice. How she proves her innocence and brings the real culprit to heel provides many thrills in this story by Edmond Deland. Arthur Woods was responsible for the direction.

Many Tanks, Mr. Atkins, the second of Teddington's productions, is a riotous comedy of life in the peace time army. Claude Hulbert and Reginald Purdell are teamed in this production, which will be released in April. **Many Tanks, Mr. Atkins,** was directed by Roy William Neill.

These two films will be followed by a picture which has been hailed as one of the most important pictures of its type ever produced at Teddington. This is **They Drive by Night,** and it has a powerful theme which deals with the adventures of lorry-drivers on the Great North Road. Adapted from the novel by James Curtis, the film stars Emlyn Williams with a strong supporting cast including Ernest Thesiger, Anna Konstam and Anthony Holles. Direction was in the hands of Arthur Woods, and the film recently completed at the studios will be presented to the Trade early in the New Year.

Another very popular series which First National are responsible for are the **Melody Masters,** in which some of America's most famous bands are seen and heard, while the **Vitaphone Varieties** are the means of bringing to the screen many famous stars of variety and radio. Besides the foregoing, First National also offer attractive British quota shorts under the titles of **Old Homesteads of England** and **Old Taverns of England.** They are shorts which give audiences enchanting aspects of the beauties of their own isles.

UNITED ARTISTS' ROSTER OF STAR-PRODUCER

Technicolor Supers: Four from Goldwyn : Korda's Big Schedule

● **With the addition of Hal Roach and Edward Small to the ranks of producers, the 1939 United Artists' offering will be from eight world-famous producers.**

It is evident, according to the schedules announced below, that U.A. can offer quality and appeal in a series of important films from such producers as Sam Goldwyn, Korda, Chaplin, Walter Wanger and Douglas Fairbanks.

Technicolor will be largely featured and in the making of some of the most interesting films of 1939 the keynote is to be: " Only the best is good enough." U.A. have a remarkable array of acting talent in a remarkable array of " pulling " stories in wonderful settings.

GEORGE ARCHIBALD

E. T. CARR

EIGHT of the film Industry's most celebrated producers will provide the line-up of pictures to be offered next year to exhibitors by United Artists. They are: Samuel Goldwyn, Charles Chaplin, Douglas Fairbanks, Senr., Alexander Korda, David O. Selznick, Walter Wanger, Hal Roach and Edward Small.

Although the past twelve months have represented a new high in the history of United Artists from the point of view of the array of super product available for distribution, it is confidently expected that the coming year will reach a further peak.

As always, U.A. will deal only in the most important type of features, and a U.A. release will, as heretofore, be the guarantee of product of the finest conceivable box-office worth.

U.A. starts 1939 with two new producers—in the shape of Edward Small and Hal Roach, both of whom have delivered outstanding successes in the past and have built up reputations which they will enhance in their forthcoming product. Also Charles Chaplin is going into active production on a new vehicle starring himself, and Douglas Fairbanks, Senr., will return to the production fold with a series of subjects which he will produce but not appear in.

In addition, United Artists are distributing twelve World Window Shorts, which can justifiably lay claim to being among the most distinctive and attractive in their own line now on the market. Early issues of these have already been enthusiastically received by Trade and Press alike.

The list of stars and players who will appear in the productions of the new season includes such internationally famous names as: Gary Cooper, Merle Oberon, Carole Lombard, Fredric March, Charles Boyer, Douglas Fairbanks, Junr., Janet Gaynor, Paulette Goddard, Joel McCrea, Constance Bennett, Henry Forde, James Stewart, Brian Aherne, Virginia Bruce, Andrea Leeds, Adolphe Menjou, Sigrid Curie, Jon Hall, Jascha Heifetz, the world-famous violinist, Sabu, David Niven, Walter Brennan, Billie Burke, Roland Young, Valerie Hobson, Barry K. Barnes, Thomas Mitchell, Rex Harrison, Ralph Richardson, Robert Douglas, Ursula Jeans, Morton Selton, John Clements and Roger Livesey.

Among the directors already lined up are William Wyler, William Dieterle, John Cromwell, John Ford, Henry Hathaway, Richard Wallace, Norman Z. McLeod, Michael Powell, Zoltan Korda and Brian Desmond Hurst.

Four From Sam Goldwyn

For over 25 years Samuel Goldwyn has ranked as one of the most successful producers in the world. His name on a picture has come to be regarded as synonymous with the hall-mark of quality. For the coming season he has promised a minimum of four subjects, the first being **The Cowboy and the Lady,** co-starring Gary Cooper and Merle Oberon, supported by a strong cast headed by Patsy Kelly and Walter Brennan, and directed by H. C. Potter. This fast-moving romantic comedy is enjoying an enormous success in the United States, and is now fulfilling a pre-release engagement in London.

Among other Goldwyn subjects in preparation are the following: **Wuthering Heights,** starring Merle Oberon and Laurence Olivier with Flora Robson and a strong supporting cast to be announced. William Wyler, director of **These Three, Dodsworth, Dead End,** and many other outstanding pictures, is directing from a screenplay by Ben Hecht and Charles MacArthur. Exceptional care is being taken to ensure complete accuracy in this screen version of the Emily Brontë classic. Settings are being designed from stills and sketches secured by a technical unit sent to the locale of the story in Yorkshire last year.

The Last Frontier stars Gary Cooper, with Andrea Leeds and Walter Brennan. This will tell for the first time on the screen the story of America's own foreign legion, the army of scouts and troopers who raised the United States' standard in the Philippines, braving incredible dangers and hardships. This production will be an epic dramatisation of the thrilling battle to bring peace to the Philippine Islands. Directed by Henry Hathaway, who directed him in **The Lives of a Bengal Lancer,** Cooper has a colourful rôle as a dare-devil captain, always in the thick of danger. The screenplay is by Sidney Howard of **Dodsworth** fame, and Howard Estabrooke, and there will be a cast of thousands in support of the stars.

The Restless Age will star Jascha Heifetz, the world-famous violinist, with Adolphe Menjou and Sigrid Curie, who scored in **Marco Polo** and **Algiers,** and Joel McCrea. The scenes in which Heifetz is featured have already been shot, and the story, by I. A. R. Wylie, is described as dealing with " the drama of to-day's youth lost in a world of turmoil." **The Restless Age** is planned as one of the most unusual subjects ever presented on the screen.

Among other subjects being prepared by Mr. Goldwyn are **Trans-Atlantic Flight,** a drama of air, starring Gary Cooper, Joel McCrea; a series of **Raffles** adventures to star David Niven, who is also slated to star in a drama dealing with the British police system tentatively titled **Colonel Rowan of Scotland Yard.** For the last-named, Mr. Goldwyn may come to London to produce.

Taking a cue from the enormous success of **The Drum,** the Technicolor drama of India's North West Frontier, which proved one of the biggest British grossers of all time and boosted Sabu among the ten most popular stars in the world, Alexander Korda has six subjects in Technicolor scheduled, plus one black and white starring Merle Oberon.

Korda's Technicolor Schedule

The new line-up is one of the most ambitious in the producer's career, featuring casts of international importance, and containing stories with original backgrounds and providing scope for imaginative treatment. They are :—

Over the Moon. Technicolor. From an original story by Robert Sherwood, starring Merle Oberon as a simple Yorkshire girl who inherits a fabulous fortune and is flung headlong into a series of whirlwind adventures, attracting in her wake a regiment of young men of good and bad intentions.

Four Feathers. Technicolor. This is a lavishly produced screen version of the famous A. E. W. Mason story, introducing a new feminine star in June Duprez. John Clements, remembered for his sterling performance in **Knights Without Armour** and **South Riding,** gets the most important rôle of his career as Harry Faversham, the recipient of the white feathers of cowardice. Heading the rest of an impressive cast are C. Aubrey Smith, Ralph Richardson, Allan Jeayes, Donald Gray and Jack Allen.

Extensive exterior scenes were shot in the Sudan, where director Zoltan Korda was given full co-operation from the authorities, who loaned troops and arranged for 4,000 natives to be placed at his disposal.

The Thief of Bagdad. Technicolor. This was one of the biggest box-office grossers of silent days, when Mr. Douglas Fairbanks, Senr., played the starring rôle. The new version will have a powerful cast headed by Sabu, Vivien Leigh and Conrad Veidt, augmented by Jon Hall, the sensational Goldwyn discovery of **The Hurricane** fame, if his Hollywood commitments permit, and Paul Robeson.

Jungle Book. Technicolor. Rudyard Kipling's famous tales will provide another starring vehicle for Sabu in the rôle of Mowgli. Months of preparation and experiment will be necessary on this film, in which, as in the book, the animals will talk. It was in a Kipling story, **Elephant Boy,** that Sabu rose to world fame.

Burmese Silver. Technicolor. Conrad Veidt will star in this screen adaptation of Edward Thompson's best-selling novel. Sir Robert Vansittart is collaborating with the author on the screenplay. Michael Powell, who will direct, recently flew to Burma for research purposes and to arrange accommodation for a location unit. He brought back with him stills and thirty cases of props, which will be used for matching shots in the studio scenes. A cast of front-rank players is under consideration.

Carole Lombard and James Stewart in the David O. Selznick production MADE FOR EACH OTHER (United Artists)

Pocahontas. This will star Merle Oberon as a tragic Redskin princess who in the 17th century courageously saved the life of a British colonial, and afterwards came to London, where she died at a tragically early age. A leading male star will play opposite. Among other interesting properties secured by Mr. Korda are **Greenmantle,** John Buchan's great secret service adventure story, and a subject tentatively titled **Calcutta,** as a possibility for Sabu.

Impressive Selznick Features

In the space of less than three years, Selznick International Pictures has stepped into the front rank of production companies, and to-day, under the guiding hand of David O. Selznick, looks forward to a future bright with promise. The company has seven important features either completed or in preparation, all of which are stamped with the individuality that has characterised past Selznick successes, such as **The Prisoner of Zenda, Nothing Sacred, The Adventures of Tom Sawyer,** and many others.

The Young in Heart, Trade shown and currently showing in the West End, is the first on the schedule. This is a romantic comedy, packed with laughs and sentiment, starring Janet Gaynor, Douglas Fairbanks, Junr., and Paulette Goddard, with Roland Young, Billie Burke, Richard Carlson, Minnie Dupree and Henry Stephenson prominent in the supporting cast.

Made for Each Other. This Selznick drama is nearing its final stages of completion under the direction of John Cromwell. It marks the return of Carole Lombard to a serious rôle after a long spell of crazy comedy. Opposite her is James Stewart, currently one of the screen's most popular leading men. The theme is of a young wife's inability to remain simple and untouched by the accident of wealth, and her heart-to-heart struggle with her young husband to restore their lives to the basic elements of happiness. The supporting cast is headed by Lucile Watson and Charles Coburn. The story and screenplay were written by Jo Swerling.

Other pictures in preparation include **Titanic, Rebecca, The Married Life of Helen and Warren,** and **Second Meeting,** the new Lucian Cary novel. **Titanic,** dramatisation of the greatest maritime disaster in history, is to be directed by Alfred Hitchcock. Either this or **Rebecca** will be Hitchcock's first American film. **The Married Life of Helen and Warren** is to be based on the most successful serial in publishing history, a serial which has been running in magazines and newspapers in the United States for 25 years, written by Mabel Herbert Urner. It is proposed to make this the first of a series of pictures based on the serial.

Wanger's Strong Bill

His **Blockade** and **Algiers** ranking as two of the most outstanding of the past season, Walter Wanger has lined up a programme of supers of obvious showmanship and box-office merit. This producer is one of Hollywood's foremost independents, backed by experience in all forms of entertainment enterprise, including exhibiting. His pictures will be :—

Trade Winds, now playing in the West End and starring Fredric March and Joan Bennett. The story is an exciting adventure thrill which has March, as an ace detective, pursuing Miss Bennett half-way round the world. The chase extends through seven countries, and to secure accurate backgrounds producer-director-author Tay Garnett undertook a cruise covering more than 40,000 miles, during which more than 70,000 ft. of films was exposed.

Stagecoach. Contains an exceptionally talented cast which includes Claire Trevor, John Wayne, George Bancroft, Thomas Mitchell, Andy Devine, Louis Platt and Tim Holt, and is an action-filled outdoor drama that is laid in the West of the 19th century. The film covers one of the most colourful and exciting phases in American history, before the coming of the railroad, when stagecoach and the horse were the only means of transport across a continent infested with savage Redskins and renegade whites.

A Man and His Woman. This is a comedy melodrama based on the Sacha Guitry play **The Illusionist.** Charles Boyer is expected to star as the world-famous magician who uses his uncanny powers in the case of love. Suspense, romance and moments of wildest hilarity are built around a bizarre set of characters with fresh, sparkling dialogue that points straight at box-office entertainment.

Winter Carnival. This is a musical in the zestful setting of the White Mountains. Skiing, skating and tobogganing will add a thousand thrills to a romantic story script embellished with half-a-dozen big-hit tunes. In mid-winter the youth of America heads northward to Hanover, New Hampshire, for the famous Winter Carnival at Dartmouth. Debutantes from New York, beautiful girls from the universities, night club beauties from Broadway—all come together for the winter sports on the mountain sides and the romance of a gay centre.

Edward Small Returns to U.A.

Edward Small whose **The Count of Monte Cristo** and **I Cover the Waterfront** are numbered among the big hits of recent years, returns to the United Artists fold with a comprehensive programme of subjects cut to the measure of popular requirements. Exhibitors are recommended to pay close attention to this producer's schedule, which includes:—

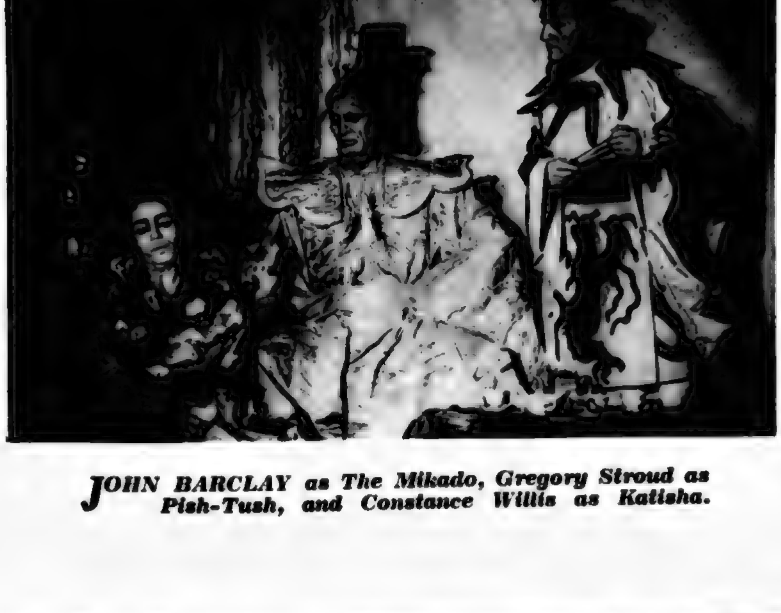
Continued on page **102.**

GENERAL FILMS PRESENT:—

"THE MIKADO" in Colour

JEAN COLIN as Yum-Yum, Elizabeth Paynter as Pitti-Sing, and Kathleen Naylor as Peep-Bo, the "Three Little Maids." On the right are Kenny Baker as Nanki-Poo, and Jean Colin as Yum-Yum.

KENNY BAKER, famous American star and actor-vocalist, as Nanki-Poo.



JOHN BARCLAY as The Mikado, Gregory Stroud as Pish-Tush, and Constance Willis as Katisha.

SCENES from "The Mikado," starring Kenny Baker, a G. & S. film photographed in Technicolor and adapted from the opera by W. S. Gilbert and Arthur Sullivan by arrangement with Rupert D'Oyly Carte. "The Mikado," the first Gilbert and Sullivan opera to be brought to the screen, was produced by Geoffrey Toye and directed by Victor Schertzinger. It is to have its premier this evening (January 12th), when General Film Distributors, Ltd., will present the film at the Leicester Square Theatre.

"You Can't Cheat an Honest Man"

SUCH top-line comedy stars as W. C. Fields, Edgar Bergen, and "Charlie McCarthy" assure the substantiation of the claim that "You Can't Cheat an Honest Man" will be one of the laughter-hits of the year. Much of the sparkling repartee and robust wisecracks which will be the dominant note of this Universal picture has been written by these irresistible comedians themselves. It will be shortly presented in London by General Films Distributors.

W. C. FIELDS is said to give a unique comedy performance in "You Can't Cheat An Honest Man." (General Films.)

EDGAR BERGEN, who, with his almost human mannikin "Charlie McCarthy," contribute so many gay moments to the film.

"Three Smart Girls Grow Up"

DEANNA DURBIN

DEANNA DURBIN, who will star in " Three Smart Girls Grow Up," the new Universal picture, in which she will be supported by Nan Grey, Helen Parrish and Charles Winniger. This will shortly take the floor at the Universal Studios and will be distributed in this country by General Film Distributors, Ltd.

HELEN PARRISH

NAN GREY

"Little Tough Guys in Society"

Mischa Auer and Mary Boland.

Frankie Thomas and Edward Everett Horton.

Helen Parrish and Jackie Searl.

"LITTLE TOUGH GUYS IN SOCIETY," the Universal production which General Films will Trade show early in the year, depicts the hilarious adventures of a gang of alley kids who are "adopted" by Mary Boland as companions of her indolent son Jackie Searl to enable him to discover the joyous possibilities of youth. It is anticipated that the picture will prove one of the biggest comedy hits of the season.

EDWARD EVERETT HORTON and the little tough guys Harris Berger, Hally Chester, Charles Duncan, David Gorcey and William Benedict.

The Pick of the World's Producers

Guarantee

A BOOM YEAR FOR SHOWMEN
1939

Samuel Goldwyn
Alexander Korda
David O Selznick
Douglas Fairbanks
Charles Chaplin
Walter Wanger
Edward Small
Hal Roach

UNITED ARTISTS
20th
YEAR OF YEARS!

Makeway for UNITE ARTIST

TITLE	PRODUCER	ARTISTS
The Adventures of Tom Sawyer *(In Technicolor)*	David O. Selznick	Tommy Kelly
Algiers	**Walter Wanger**	**CHARLES BOYER** **SIGRID GURIE**
Prison Without Bars	Alexander Korda	CORINNE LUCHAIRE EDNA BEST BARRY K. BARNES
The Young in Heart	**David O. Selznick**	**JANET GAYNOR** **DOUGLAS FAIRBANKS, Jr.** **PAULETTE GODDARD**
The Cowboy & The Lady	Samuel Goldwyn	GARY COOPER MERLE OBERON
Trade Winds	**Walter Wanger**	**FREDRIC MARCH** **JOAN BENNETT**
There Goes My Heart	Hal Roach	FREDRIC MARCH VIRGINIA BRUCE
Topper Takes a Trip	**Hal Roach**	**CONSTANCE BENNETT** **ROLAND YOUNG**
The Duke of West Point	Edward Small	LOUIS HAYWARD JOAN FONTAINE
Four Feathers *(In Technicolor)*	**Alexander Korda**	**JUNE DUPREZ** **JOHN CLEMENTS** **C. AUBREY SMITH** **RALPH RICHARDSON**
The Man in The Iron Mask	Edward Small	A Star-Studded Cast
Winter Carnival *(In Technicolor)*	**Walter Wanger**	**All Star Cast**
Made for Each Other	David O. Selznick	CAROLE LOMBARD JAMES STEWART
Over the Moon *(In Technicolor)*	**Alexander Korda**	**MERLE OBERON** **REX HARRISON**
The Last Frontier	Samuel Goldwyn	GARY COOPER ANDREA LEEDS WALTER BRENNAN
Pocahontas	**Alexander Korda**	**Merle Oberon**
The Californian	Douglas Fairbanks	All Star Cast
The Water Gipsies	**Hal Roach**	**JEAN ARTHUR** **and All Star Cast**
The Rebel Son	A Denham Film	HARRY BAUER ANTHONY BUSHELL ROGER LIVESEY
It's Spring Again	**Hal Roach**	**OLIVER HARDY** **HARRY LANGDON**

United Artists will also distribute *"WORLD* *WIN*

IN TECH NICOLO

From the world's most

ITED
ISTS

Year of Years

TITLE	PRODUCER	ARTISTS
The Thief of Bagdad *(In Technicolor)*	**Alexander Korda**	**SABU VIVIEN LEIGH CONRAD VEIDT JON HALL PAUL ROBESON**
Wuthering Heights	Samuel Goldwyn	MERLE OBERON LAURENCE OLIVIER FLORA ROBSON
Stage Coach	**Walter Wanger**	**CLAIRE TREVOR JOHN WAYNE GEORGE BANCROFT**
King of The Turf	Edward Small	Adolphe Menjou
Three Musketeers *(In Technicolor)*	**Douglas Fairbanks**	**All Star Cast**
South of Pago Pago	Edward Small	JON HALL SIGRID GURIE
Untitled	**Charles Chaplin**	**Charles Chaplin**
Kit Carson, Avenger	Edward Small	Powerful Cast
A Man and His Women	**Walter Wanger**	**Charles Boyer**
Jungle Book	Alexander Korda	Sabu
The Tenth Woman *(In Technicolor)*	**Douglas Fairbanks**	**All Star Cast**
Raffles	Samuel Goldwyn	David Niven
Disney Academy Award Review	**Walt Disney**	**DISNEY'S FAMOUS CHARACTERS**
Calcutta *(In Technicolor)*	Alexander Korda	Sabu, and All Star Cast
Captain Fury	**Hal Roach**	**BRIAN AHERNE VICTOR McLAGLEN FRANCINE BORDEAUX**
Arabian Nights *(In Technicolor)*	Walter Wanger	CHARLES BOYER MADELEINE CARROLL SYLVIA SIDNEY HENRY FONDA
Burmese Silver	**Alexander Korda**	**CONRAD VEIDT MERLE OBERON**
Col. Rowan of Scotland Yard	Samuel Goldwyn	David Niven
Greenmantle	**Alexander Korda**	**All Star Cast**

WINDOWS" *a series of twelve great shorts*
NICOLOR

ost famous Producers

UNITED 1939 ARTISTS

RELEASE DATES JANUARY-MAY

"THE ADVENTURES OF TOM SAWYER"

with Tommy Kelly. Produced by David O. Selznick. Directed by Norman Taurog.
RELEASED JANUARY 9th, 1939.

"ALGIERS"

with Charles Boyer, Hedy Lamarr, Sigrid Gurie. Produced by Walter Wanger. Directed by John Cromwell.
RELEASED JANUARY 23rd, 1939.

"PRISON WITHOUT BARS"

with Corinne Luchaire, Edna Best, Barry K. Barnes. An Alexander Korda Production. Directed by Brian Desmond Hurst.
RELEASED JANUARY 30th, 1939.

"THERE GOES MY HEART"

with Fredric March, Virginia Bruce. Presented by Hal Roach. Directed by Norman Z. McLeod.
RELEASED FEBRUARY 27th, 1939.

"THE YOUNG IN HEART"

with Janet Gaynor, Douglas Fairbanks, Jnr., Paulette Goddard. Produced by David O. Selznick. Directed by Richard Wallace.
RELEASED MARCH 27th, 1939.

"TRADE WINDS"

with Fredric March, Joan Bennett. A Walter Wanger production. Directed by Tay Garnett.
RELEASED APRIL 3rd, 1939.

"THE COWBOY AND THE LADY"

with Gary Cooper, Merle Oberon. Presented by Samuel Goldwyn. Directed by H. C. Potter.
RELEASED APRIL 24th, 1939.

"TOPPER TAKES A TRIP"

with Constance Bennett, Roland Young. Presented by Hal Roach. Directed by Norman Z. McLeod.
RELEASED MAY 8th, 1939.

"THE DUKE OF WEST POINT"

with Louis Hayward, Joan Fontaine. Produced by Edward Small. Directed by Alfred E. Green.
RELEASED MAY 22nd, 1939.

UNITED ARTISTS

"THE MIKADO" IS G.F.D.'s NEW YEAR OFFERING

A Scintillating Bill of Films with Human Appeal

● **General Film Distributors, Ltd., in a varied and scintillating 1939 programme of super-films, have on offer an outstanding novelty.**

This is "The Mikado," and, strange as it may seem, is the first time that any of the immortal operas by Gilbert and Sullivan has been translated to the screen.

The year's product from the Universal studios will be made by well-tried box-office favourites and rising new stars in stories of human appeal.

C. M. WOOLF.

GENERAL FILM DISTRIBUTORS commence 1939 with one of the most eagerly awaited film events since the inception of talking pictures—**The Mikado,** the first Gilbert and Sullivan opera to be filmed. For many years film producers have made repeated and unavailing efforts to break through the traditions surrounding the Gilbert and Sullivan operas, but now **The Mikado** has been photographed entirely in Technicolor by arrangement with Rupert D'Oyly Carte, and adapted, conducted and produced by Geoffrey Toye and directed by Victor Schertzinger.

The presentation of this opera on the stage has been the scene of unparalleled enthusiasm which has not changed or diminished throughout the passing of the years or through the varied changes both in life and in entertainment values. In the bustle of modern life, such operas as **The Mikado** exert their fascination as in the reposeful days of Victorian and Edwardian England which gave them their first blessing.

Victor Schertzinger, an ardent admirer of Gilbert and Sullivan, whose intimate knowledge of the operas is only equalled by his ability to popularise famous musical subjects in the form of enthralling screen entertainment, was delighted with the stars he and Geoffrey Toye gathered around them to play the rôles in **The Mikado.**

Ken Baker Is Nanki-Poo

For the part of Nanki-Poo it was necessary to find an artist who combined a lovely tenor voice with youth and good looks, and Victor Schertzinger found him in Kenny Baker, the young American radio and film star. It is the considered opinion of many experts that the numbers Kenny Baker renders in the film have rarely been heard to greater advantage. Jean Colin, the musical comedy star and broadcasting favourite, was their choice for Yum-Yum. Martyn Green plays the part of Ko-Ko, a portrayal with which he has enraptured the countless followers of the operas, while Pooh-Bah, the greatest caricature of a statesman, is played by Sydney Granville, who has also played this rôle on the stage.

Such a picture as **The Mikado,** with its brilliant Oriental scenes, is the perfect subject for filming in Technicolor, and under the personal direction of Natalie Kalmus, the magnificent *décor,* reproduced from designs by Marcel Vertes, should present scene after scene of glorious enchantment.

The Mikado's throne-room, the courtyard of Ko-Ko's palace, with its fountains, water-lily studded pools, bending willows and great vines of wistaria; the tea garden on the shores of Titipu beach, with its myriads of lanterns, tea-sipping pleasure-seekers, and military band playing by moonlit waters will form colourful pictures of exquisite beauty which will remain for ever in the minds of all who see the film.

A New Will Hay Picture

Old Bones of the River, which G.F.D. trade showed at the Cambridge Theatre on December 19, should prove the greatest Will Hay comedy hit of all time, when it is shortly presented in the West End. **Old Bones of the River** has been adapted as a vehicle for Will Hay from the Edgar Wallace West African tales "Bones" and "Lieutenant Bones." Marcel Varnel was again responsible for the film's direction.

The story concerns the activities of Professor Tibbetts, played by Will Hay, who, in his efforts to educate the natives in West Africa, gets himself involved in the biggest upheaval since the Zulu War! Most of the better-known Edgar Wallace characters are in the film, including Commissioner Sanders, Captain Hamilton, Bosambo, and others.

Old favourites of tested box-office appeal, as well as rising stars whose popularity is mounting steadily with every appearance are included in this highly impressive stellar line-up from Universal, which boasts among its numbers Deanna Durbin, Irene Dunne, Margaret Sullavan, W. C. Fields, Edgar Bergen and Charlie McCarthy, Bing Crosby, James Stewart, Basil Rathbone, Boris Karloff, Bela Lugosi, Jackie Cooper, Charlie Ruggles, Edmund Lowe, Mischa Auer, Charles Winninger, Mary Boland, Edward Everett Horton, and The Little Tough Guys.

Deanna Durbin Grows Up

Three Smart Girls made Deanna Durbin a star, established Joseph Pasternak as one of Hollywood's most brilliant producers, brought to the attention of the world's filmgoers the then unsung directorial talents of Henry Koster, introduced the beautiful young Nan Grey to the screen, and proved one of the greatest films of 1937. All these personalities are reunited in **Three Smart Girls Grow Up,** now in preparation at Universal studios. The film shows a further development in the growing-up process of Deanna Durbin.

Danielle Darrieux, whose English-talking début in Universal's **The Rage of Paris** has made her the rage of the world screen, will make her second picture for Universal early in the New Year. **Rio** is the title of the film, which will be under the directorial ægis of Anatole Litvak. With the action of the picture set against a colourful background ranging from Rio de Janeiro to France's gay capital, the film will afford Danielle Darrieux the opportunity to display new emotional depths of her strikingly versatile personality.

You Can't Cheat an Honest Man is the title of what should prove to be the funniest picture of 1939, boasting, as it does, such top-line comedy stars as W. C. Fields, Edgar Bergen and Charlie McCarthy. This inimitable comedy trio, whose antics on the American radio have set the country laughing from coast to coast, will be seen together on the screen for the first time in this film. Much of the sparkling repartee and robust wisecracks which will be the dominant note in this production were written by these irresistible comedians themselves, which is in itself a promise of unique comedy entertainment.

Princess Baba, daughter of the Rajah of Sarawak, will make her screen debut in this picture.

Bing Crosby in "Three's Company"

Following up their policy to contract front-rank stars, Universal Pictures have signed up Bing Crosby, whose new picture, **East Side of Heaven,** is now due to go into production. Exceptional opportunities will be given the star to display to the best advantage his magnificent vocal abilities in new musical selections from the facile pen of Johnny Burke and Jimmy Monaco.

James Stewart, whose manly charm and histrionic talents have thrust him into the top line of male stardom, is another of the box-office favourites signed by Universal Pictures. **Destry Rides Again** has been chosen as his starring vehicle—an outdoor action story which will be produced on a lavish scale.

The recent triumphant revival of **Dracula** and **Frankenstein,** presented in one programme at the Rialto, Coventry Street, London, augurs well for the predestined success of **Son of Frankenstein,** now nearing completion at Universal Studios. Basil Rathbone, Boris Karloff and Bela Lugosi are the starring trio in this picture, which is being produced and directed by Rowland V. Lee.

Jackie Cooper as Newsboy

Jackie Cooper, outstanding in his first "grown up" rôle in **That Certain Age,** has won himself a further chance for distinction in the starring characterisation in **Newsboys' Home,** shortly to go into production at Universal Studios. With Edmund Lowe, Wendy Barrie and The Little Tough Guys in strong support, the film, which is based on the screen play by Gordon Kahn, brings to the screen in vivid pictorial fashion all the colour and adventure of urchin life on the streets of New York.

S. F. DITCHAM.

Early in the New Year, John M. Stahl is planning to put into motion a powerful new production which will star Irene Dunne, and an announcement is also shortly to be made concerning the subject chosen by Universal as a starring vehicle for Margaret Sullavan—lovely star of a thousand moods.

The hilarious adventures of a gang of East Side alley kids as guests at a fashionable Long Island estate will be revealed when Universal's novel comedy, **Little Tough Guys in Society,** is Trade shown by G.F.D. early in the New Year In addition to presenting three of the screen's most popular comedians—Mischa Auer, Mary Boland and Edward Everett Horton—in an irresistible laughter partnership, the film introduces Universal's famous group of juvenile actors into the dazzling realm of jewels and ermine. Filmed from an original screen play by Edward Eliscu and Mortimer Offner, the story tells what happens when a dizzy socialite mother, portrayed by Mary Boland, "adopts" a band of alley children as companions to help her indolent son, Jackie searl, to discover the joyous possibilities of youth.

Deanna Durbin, one of the most popular star personalities, will continue the growing-up process in THREE SMART GIRLS GROW UP (Universal)

Another Universal picture shortly to be Trade shown is **His Exciting Night,** and stars the inimitable Charlie Ruggles.

He will be seen as an innocent and unsuspecting bridegroom who is lured to the home of a voluptuous vaudeville performer so that he may be compromised in the eyes of his bride and her mother.

"Candid Camera" Story

Exposed, the Universal picture now ready for Trade showing, explores a new field in dramatic screen entertainment—the candid camera magazines that have revolutionised journalism during the past few years. Glenda Farrell is cast as a candid camera girl who risks her life and limb to furnish a photo magazine with pictorial "scoops" of news events and human interest stories. When she obtains some sensational exclusive pictures of a down-and-out attorney, portrayed by Otto Kruger, he sues the young girl and her paper for libel and begins a dramatic comeback into public life.

The fine distinction between ethical and non-ethical revelations a professional nurse may reveal forms the dramatic pivot of **Secrets of a Nurse.** Edmund Lowe plays the principal male rôle in the film as a wealthy criminal attorney who sacrifices romance and his reputation as an invincible courtroom strategist when he defends his rival in love on an open-and-shut murder charge.

Dick Foran and Helen Mack complete this unusual love triangle as the young pugilist on trial for his life and his nurse sweetheart, who, because of her profession, hears much, sees much, but fears to speak.

News and Shorts of Quality

Other pictures which will play a prominent part in the new Universal line-up include **Pirates of the Skies,** which will see Kent Taylor and Rochelle Hudson co-starring; a new Crime Club production, **The Last Warning,** featuring Preston Foster; **Swing, Sister, Swing,** in which Ken Murray, Johnny Downs, Eddie Quillan, Ernest Truex and Ted Weems and his orchestra play important rôles—and a number of dramatic and picturesque Western pictures starring Bob Baker, the Singing Cowboy. Colourful and adventure-packed Universal serials on the rota comprise a thrilling new **Buck Rogers** film featuring Larry Crabbe, and **Scouts to the Rescue,** which will afford Jackie Cooper splendid opportunities to display his brilliant versatility.

Supplementing this new programme, G.F.D. will continue to cover the news front with the Gaumont-British and Universal News Reels—bringing the real news straight to your screen, with unique commentaries on subjects of highest topicality and novelty by the two famous commentators E. V. H. Emmett and R. E. Jeffrey. Furthermore, a tremendous range of striking American and British shorts are at exhibitors' disposal. These will include original colour cartoons, outstanding musical features, vivid travelogues, and exquisite Nature films of sustained excellence and distinction.

In accordance with their policy of putting under contract top-line screen personalities to supplement their fast-growing roster of stars, Universal have signed up Richard Arlen, one of Hollywood's most popular leading men. Already Universal's plans are going ahead for him to star in a series of the kind of outdoor action films in which he has achieved such fame. Details of these stories and other production assignments will shortly be announced.

RADIO SET NEW HIGH LEVEL IN SUPERS

● **In the determination to increase the bond of friendship existing between RKO Radio Pictures and exhibitors, the company has scheduled for release in 1939 one of the greatest line-ups of all-star features and featurettes ever contemplated by any major organisation.**

Foremost in this is "Gunga Din," the Victor McLaglen - Cary Grant starring vehicle.

This important programme, backed by the great Walt Disney and "March of Time" features, and a grand programme of diversified novelty shorts, will enable RKO Radio to maintain their exalted position in the renting field, and simultaneously set them on the road to beating the new high sales record established during 1938.

Kipling and Disney Subjects as Box-Office Hits of 1939

Lucille Ball and Jack Oakie, Radio's new laughter team who appear in the Annabel series, the latest of which is ANNABEL TAKES A TOUR

FOR RKO Radio, **1938** will be known as the **greatest** record-breaking period in the history of this major renting organisation.

In addition to the high-grade quality of the company's Hollywood productions during the past year, they were responsible for presenting **Snow White and the Seven Dwarfs,** Walt Disney's first full-length masterpiece, which has proved to be the greatest box-office winner ever released in this country, and **Sixty Glorious Years,** the Herbert Wilcox British production, which has smashed records in a number of theatres throughout the country.

An indication of the manner in which RKO Radio are concentrating on big super-features studded with box-office stars is provided by **Gunga Din,** the picturisation of the famous Rudyard Kipling ballad, in which Cary Grant, Douglas Fairbanks, Junr., and Victor McLaglen share the stellar characterisation.

In order to maintain the pace set by this star-laden feature, the studios have in the New Year placed under contract for one or more pictures such high-grade box-office personalities as Fred Astaire, Ginger Rogers, Carole Lombard, Claudette Colbert, Victor McLaglen, Bobby Breen, Charles Boyer, Irene Dunne, Joe Penner, Irene Dare, Barbara Stanwyck, Jack Oakie, Lucille Ball, Joan Fontaine, Anne Shirley, Tommy Kelly, Sally Eilers, Mitzi Green, Edna May Oliver, Walter Brennan, Harry Carey, George O'Brien, Chester Morris, Richard Dix and Eddie Cantor.

With these proven box-office stars in diversified stories of popular appeal, handled by directors and producers whose names alone are sufficient testimonial to the quality of the product they handle, RKO Radio can face the future with the confidence born of past success.

Pending Releases

Foremost among the lavish productions already Trade shown by RKO Radio, and scheduled for general release during the next few months, is **Carefree,** the brilliant Astaire-Rogers production, which, following a great five-week season at the New Gallery, was forced by booking commitments to be moved over to the Marble Arch Pavilion for a prolonged run. With music by Irving Berlin, and produced by Pandro S. Berman, responsible for many of the stars' previous successes, **Carefree,** on the basis of current achievement, is certain to top the great grosses established by **Top Hat** among other of the star duo's famous box-office winners.

Prominent among other high-grade features with releases pending are **Smashing the Rackets,** with Chester Morris in the dynamic rôle of a G-man who finds an involved murder mystery created by Bruce Cabot, a notorious gangster, threatening his romance with Frances Mercer; **Affairs of Annabel,** the first of a series of pictures to co-star Jack Oakie and Lucille Ball, dealing with the hilarious adventures of a hare-brained Press agent and his famous film star employer; **Weddings are Wonderful,** the second of a series of British productions produced by George Smith, with June Clyde, Esmond Knight and Rene Ray essaying the principal rôles. **Border G-Man, Painted Desert** and **The Renegade Ranger** are three action stories presenting the popular outdoor star George O'Brien, whose films are consistently successful in all parts of the country; **Room Service,** with the Marx Brothers making their debut for RKO Radio in the screen version of the famous stage-play purchased by the studios at a record-breaking cost of £55,000; **Fugitives for a Night,** an ingenious murder mystery enacted against the locale of Hollywood, with Frank Albertson and Eleanor Lynn interpreting the major rôles; **Mother Carey's Chickens,** the screen adaptation of the famous Kate Douglas Wiggin novel, with Anne Shirley and Ruby Keeler heading the great all-star cast, including such notable Hollywood favourites as James Ellison, Fay Bainter, Ralph Morgan and Frank Albertson; **His Lordship Goes to Press,** another super-George Smith British production co-starring June Clyde and Hugh Williams in a scintillating comedy-drama; **Breaking the Ice,** in which the increasingly popular Bobby Breen plays the star rôle, supported by Irene Dare, the sensational five-year-old figure skater, Charles Ruggles and Dolores Costello; **The Mad Miss Manton,** in which Barbara Stanwyck and Henry Fonda are united as a team for the first time, in an ingenious murder mystery replete with many hilarious situations, and boasting a great all-star cast, including Sam Levene, Stanley Ridges, Whitney Bourne, Frances Mercer and Vicki Lester; **A Man to Remember,** the outstanding Anne Shirley-Edward Ellis vehicle, which has merited some of the most complimentary Press notices awarded to a major production in recent months; **Peck's Bad Boy with the Circus,** in which Tommy Kelly, who created a sensation as Tom Sawyer in **The Adventures of Tom Sawyer,** enacts the starring rôle in the film version of the George W. Peck book; **Annabel Takes a Tour,** the second in the series of Jack Oakie-Lucille Ball co-starring vehicles, and **The Law West of Tombstone,** in which Harry Carey is elevated to stardom following a series of triumphs in diversified characterisations in a number of box-office successes.

Forthcoming Product

All of these features abound in popular entertainment, and the consistently high level of production is typical of the great progress made by RKO Radio during the past year.

Never before in the history of the company have RKO Radio's studios compiled such an outstanding line-up of high-class production as is scheduled for the coming year. Brilliant though it is, it will be augmented from time to time with additional features calculated to keep abreast of public taste.

Outstanding among the imposing productions scheduled by RKO Radio for forthcoming presentation is **Gunga Din,** the screen version of the famous Rudyard Kipling ballad, in which picture Victor McLaglen, Cary Grant and Douglas Fairbanks, Junr., play the starring parts. Planned as the most pretentious feature ever produced by RKO Radio, and produced at a cost exceeding £400,000, **Gunga Din** is now in the final stages of editing, and will be screened in this country at the end of the month.

More than six months were spent in preparing the numerous details of this production, which was allotted a shooting schedule of three months—employing over 1,200 players and extras. The major portion of the film was shot on location, where four of the largest and most impressive sets ever constructed by film authorities were used. These included the replica of a frontier town in India's Khyber Pass, a British Army outpost, a huge Hindu temple and a large native village.

The popularity of Fred Astaire and Ginger Rogers has attained new heights since the advent of **Carefree,** and the amazing business accomplished by this major feature on its initial West End pre-release runs at the New Gallery and the Marble Arch Pavilion adds greater significance to the announcement that this brilliant co-starring team are to appear in **The Castles,** a great new feature based on the lives of Vernon and Irene Castle, who a quarter of a century ago constituted America's most famous dancing team. As is usual with Astaire-Rogers features, the supporting cast contains many players of proven calibre, and amongst the assignments are Edna May Oliver, Walter Brennan, Donald MacBride, Esther Muir and Jack Carson. **The Castles** entered production recently, and Mrs. Castle is now with RKO Radio as technical adviser, costume designer and writer of the new film.

Cary Grant, Victor McLaglen and Douglas Fairbanks, Jun., in a scene from GUNGA DIN, based on Kipling's famous ballad

McLaglen in Sea Epic

Victor McLaglen, one of the screen's most powerful character actors, is to be starred in **Pacific Liner**. This production, with Chester Morris in the major supporting rôle, is among the big-flight pictures to be screened by RKO Radio during 1939.

The story of **Pacific Liner** is woven around the outbreak of cholera on a Pacific liner, already disturbed by enmity between the ship's doctor and the chief engineer. The doctor, the engineer—to be played by McLaglen—and members of the engine-room are isolated as the ship rushes towards port. The ship's nurse joins the isolated group. The doctor saves the chief engineer's life, their enmity is healed, and the doctor falls in love with the nurse.

Wendy Barrie, prominent star of many successful major films, has been signed for the leading feminine rôle opposite McLaglen and Morris, while Alan Hale appears in a strong supporting characterisation.

The Flying Irishman

RKO Radio's policy of preparing their production programme to accommodate features with a definite news appeal has been fulfilled to the hilt by the announcement that Douglas Corrigan, the famous flyer, whose flight from America to Europe created aviation history, is to appear in the title rôle in a film based on his own life story.

This marks the first time in the history of motion pictures that an international celebrity has been induced to appear before the cameras in a story revolving around his own life.

Corrigan agreed to become an actor in this film, entitled **Flying Irishman,** on the specific understanding that the story will be inspirational in character.

The first Leo McCarey production for RKO Radio, **Love Affair,** will present Irene Dunne, brilliant player of **The Awful Truth** and **Joy of Living,** and Charles Boyer, whose outstanding characterisations in **Marie Walewska** and **Algiers** have established him as one of the greatest leading men in contemporary motion picture history.

Leo McCarey, who is one of the leading producer-directors in America, won in 1937 the Motion Picture Academy Award for his direction of **The Awful Truth**. His contract with RKO Radio adds materially to the strength of the company's New Year programme, insofar as this famous personality is to make a further picture following **Love Affair**.

Marie Ouspenskaya, a widely-known stage player and dramatic coach, has arrived in Hollywood to play an important rôle in support of the stars in this new vehicle.

Anne Shirley, who has recently attained immense popularity, is playing the leading rôle in **Boy Slaves,** dramatic story of juvenile waywardness and rehabilitation.

Irene Dare, the world's youngest figure skater, has been elevated to stardom, and her first film will be **Queen of the Ice,** a Sol Lesser Principal production for RKO Radio release. Immediately following **Queen of the Ice,** five-year-old Irene Dare is scheduled to start in another ice production, **The Silver Skates,** based upon Mary Mapes Dodge's novel, "Hans Brinker, or the Silver Skates."

John Barrymore in "The Great Man Votes"

John Barrymore, for many years one of the screen's most consistent box-office favourites, is currently appearing in the leading rôle of **The Great Man Votes,** in which Peter Holden, brilliant Broadway boy stage actor, is making his screen debut. The signing of Peter Holden by RKO Radio constituted one of the major scoops of the current film year. This seven-year-old boy sensation scored a triumphant success on the New York stage in **On Borrowed Time,** and was hailed by famous American critics as the greatest juvenile star in a decade.

Richard Dix, who a few months ago appeared with Chester Morris and Harry Carey in RKO Radio's **Sky Giant,** has been awarded the leading rôle in **Twelve Crowded Hours.** Of added interest in connection with the announcement is the fact that Dix, departing from the vast majority of his earlier screen characterisations, will play a rôle strongly tinged with sophisticated comedy. The dramatic note is strong in the offering, which is high-lighted throughout, however, by a rich vein of humour.

In addition to those pictures, RKO Radio's 1939 programme includes a number of brilliantly diversified productions studded with stars of proven box-office value. **Night of Jan. 16,** the Broadway dramatic hit, which ran for **235** performances at the Ambassadors Theatre, New York, and later scored equal success on tour, has been purchased by RKO Radio, and will be made on a scale commensurate with its story value.

Cantor's New Feature

Included in this new season's product is a feature to star Claudette Colbert. The title of this is yet to be announced, but this famous star's recent success in **Tovarich, Bluebeard's Eighth Wife** and **I Met Him in Paris** indicate that the signing of this great star is a decided acquisition which augurs well for the success of RKO Radio's forthcoming programme.

Another great scoop for RKO Radio is contained in the recent announcement that Eddie Cantor, foremost of all screen comedians, has been signed to appear in a feature to enter production in the near future. The selection of a

(Continued on page 104)

PARAMOUNT BUDGET IS £3,000,000 FOR 1939

DAVID ROSE

Studios in Three Centres at Full Activity

● Paramount's programme for 1939 is on a lavish scale. The sweeping changes in this company's domestic organisation will, it is believed, make for greater production power and efficiency.

As planned the 1939 pictures promise to be excellent money-spinners at the box-office.

Well-tried star favourites will be seen in several colour pictures and a highlight is the "hardy annual" from Cecil de Mille, who in filming "Union Pacific" has made his sixty-fifth picture.

Ray Milland, Paramount's new sensational British-born star, in a scene from "MEN WITH WINGS," which had a phenomenal successful run in the West End

WITH the opening of **1939** Paramount embarks on a new era in its history. Not before in more than a quarter of a century since Paramount was established have such sweeping organisational changes been carried through and within so short a time.

Now that the reconstruction process is completed, Paramount are on a firmer foundation than ever. The results of their far-sighted preparations are already being revealed in the outstanding series of great pictures now reaching the box-office in this country.

In Hollywood the company is now well advanced on a programme of **55** feature productions. Further pictures are being made in New York, and the details given of British productions to be made here give concrete proof that in **1939** Paramount will surpass any previous year in their history. The Hollywood studios are now under the guidance of William LeBaron, a man who had controlled production activities on some of the greatest pictures ever brought to the screen in the long history of Paramount, who, in **1939**, will spend **£3,000,000.**

The programme has been planned on an elastic basis, and considerations of the most suitable locale, the availability of the best talent and other factors guiding production will determine where certain pictures are made.

With Paramount production centred in Hollywood, New York and London, it is obvious that advantage should be taken of every opportunity for obtaining the utmost faithfulness of atmosphere. It is probable that in such pictures, for example, as **French Without Tears,** the tremendous Criterion stage success which is now in its third year, would be made in England, and there is a strong possibility that Ray Milland, the young British-born actor who made such an impression in **Men With Wings,** and Olympe Bradna, the French actress now in Hollywood under contract to Paramount, will come to this country to play the leading rôles.

Rudyard Kipling's **The Light that Failed** is another film on Paramount's schedule which would seem to lend itself to production in a British studio.

Other pictures planned for production in this country are A. J. Cronin's celebrated novel **Hatter's Castle,** Sir James Barrie's **The Admirable Crichton,** and **Legitimate Expenses,** a sequel to Paramount's brilliant British talkie of **1938, This Man is News. Chinese Fish,** an intensely topical story dealing with the efforts of the Prime Minister of an important Power to avoid war in Europe, is now entering production at Pinewood. Paramount recently also took an option on the brilliant new novel **Indian Police** by the British screen writer Richard Fisher, and plans are in hand to film this story here within the next few months.

Men with Wings, the big Carlton success which has rivalled the tremendous world fame of the **Lives of a Bengal Lancer,** and drawn thousands of new adherents to the kinema, **Zaza,** the great Claudette Colbert picture in which the star gives what is probably the greatest performance of her career, and similar big recent successes, give a foretaste of the superlative quality of the new Paramount programme.

De Mille's Super

Among the big productions for the coming season, the new Cecil B. De Mille picture, on which he is now engaged, looms up as a subject of outstanding importance. **Union Pacific,** the **65**th picture made by this master of screen showmanship, deals with the building of a great railroad and the laying of the track in the face of immense obstacles and hardships across the breadth of a continent. The leading rôles in **Union Pacific** are being played by Joel McCrea, Barbara Stanwyck, Akim Tamiroff, Robert Preston, Lynne Overman, J. Carrol Naish and Anthony Quinn.

The filming of **Union Pacific** is a vast undertaking and has involved the requisitioning and construction of a large number of locomotives, equipment and rolling stock dated from the period **1860** to the present day. It has become necessary to build several miles of railway track in settings to represent scenes of the achievement of outstanding advances in pioneer railroad history.

Another film in the big class will be **Ruler of the Seas,** which Frank Lloyd, the Glasgow-born director, is now preparing. No director could be better fitted for the task of bringing to the screen the stirring tale of the rivalry between sail and steam, which ended logically in the passing into almost complete oblivion of the great ocean clippers and their replacement by the ocean greyhounds of to-day. When he was in this country recently Frank Lloyd visited Glasgow and other great shipyards of this country to gather additional material for his film.

Lloyd made his trip to England on a Norwegian passenger-freight boat, visited Sweden and Norway, and is now visiting shipyards at Boston and carrying on his researches at the Essex Institute, where are stored the logs of early clippers and steamships, and at Washington, where he has been given facilities to inspect the Marine Division records of the National Library. **Ruler of the Seas** promises to be a notable contribution to the films of **1939**, dealing as it will with the mighty story of the adventurous development of sea-going communications.

A new talking film version of the immortal **Beau Geste,** Major P. C. Wren's story of the French Foreign Legion, also figures on the Paramount production schedule, and will be made on ambitious lines in Technicolor, with Gary Cooper in the leading rôle.

A daring and provocative treatment of the most absorbing theme of the present day will distinguish **Invasion,** which, it is announced, will be made on spectacular lines, and will probably rank as the most elaborate screen venture in the history of the company. **Invasion** is based on an original story by a highly-placed officer in the chemical warfare service of a leading Power, whose name for military reasons cannot be disclosed.

The picture will be made on a gigantic scale, with an enormous cast, which will include several of Paramount's leading stars and scores of the company's featured players. The picture will not strike an alarmist note, but, despite its essentially realistic theme, will give a sober and scientific forecast of probable military developments affecting citizens of every country in the world.

"The Light That Failed"

Shortly before his death, Mr. Rudyard Kipling endorsed Paramount's plans for the production of **The Light that Failed.** The production will be another spectacular subject in Technicolor. The script, prepared by Paramount and generally approved by the famous author, will be faithfully followed and Kipling's copious annotations and marginal notes will furnish invaluable guides in bringing his great story to the screen.

Ray Milland will play the leading rôle as Dick Helder, the artist war correspondent, and Ida Lupino will have an important feature rôle. William Wellman will be the producer and director.

The immortal story of King Arthur and his Knights, the best-known romance in legendary history, will be another important film. The picture is based on a script by Talbot Jennings which will reveal the fervent idealism and heroism of the age of chivalry. The production, to be called **Knights of the Round Table,** will tell the story of Lancelot's friendship with King Arthur and his love for Queen Guinevere. An all-star cast will appear in the film.

A total of **162** speaking rôles will be cast in **Hotel Imperial,** the story chosen by Paramount to bring Isa Miranda, the golden-girl of Italy, to the screen in her first Hollywood picture with Ray Milland as co-star in the film. The figure sets a new record, for even the great spectacles of Cecil B. De Mille rarely have more than **100** speaking rôles. The theme of the story is peculiarly apposite in the present European situation.

Hotel Imperial, which was an outstanding success of the silent film era, when it was made by Erich Pommer with Pola Negri as star, is a gripping drama of the havoc wrought by war in intimate human relationships. It deals with the Galician campaign of **1916**, and the principal rôles in support of Miss Miranda and Milland are played by Reginald Owen, Eugene Lockhart, Kurte Bois, Henry Victor, Rudolph Forster and Michel Werboff. The famous Don Cossack Male Choir of **50** voices has been signed to appear in the film, which Robert Florey is directing.

Zoe Akins prepared the screen play of **Zaza,** which has been filmed with all the old-time glamour of the heyday of the music-hall. Sixty show girls appear in these scenes wearing the billowy dresses which were then the vogue, in a setting which brings back all the piquant allurement of those daring showmanship days. Claudette Colbert sings three songs in the picture. Her performance, it is said, reaches the heights of emotional power in the film, and in the finale, in which she sings "Hello, My Darling"—a tragic song with which the film closes—a dramatic effect is achieved which will long remain impressed on the memory of all who see it.

Lamour in Technicolor

Another technicolor subject which will be embarked on within the next few months is **Moon Over Burma,** based on the novel by Wilson Collinson, recently purchased by Paramount. This picture, which has an Oriental setting, will have flashes of jungle incident, but it will be a departure from any previous jungle melodrama. Dorothy Lamour and Fred MacMurray will be in the leads with George Raft co-starred. **Moon Over Burma** is a romantic drama of the Far East, opening in Mandalay and shifting to the teak plantations of Rangoon, where most of the story takes place. Miss Lamour will portray a white girl stranded in this distant territory. George Raft will be seen as a devil-may-care plantation overseer and MacMurray as his co-worker and pal.

Miss Lamour will also shortly be seen in **St. Louis Blues,** a Raoul Walsh production, with Lloyd Nolan and Tito Guizar. **St. Louis Blues** is a showboat story with Lloyd Nolan as the captain, and his entertaining crew include Maxine Sullivan, dusky singer of things blue, and beautiful Mary Parker, slightly soft-headed and particularly when Tito Guizar is around. Then there is Jessie Ralph, motherly and hard-hitting, and Dorothy Lamour as a fascinating young performer who wants to be an actress and wear clothes.

Also scheduled for Dorothy Lamour is **Untamed,** which will have a setting in the Canadian backwoods, and will be a **1939** version of the theme that formed the basis of **Mantrap**. In the story Dorothy Lamour finds herself married to Akim Tamiroff but in love with another man.

"Tom Sawyer, Detective"

Tom Sawyer, Mark Twain's greatest character, will come back to the screen in the person of Billy Cook, with Donald O'Connor as Huck Finn, in **Tom Sawyer, Detective,** under the direction of Louis King. The story is based on one of Mark Twain's most popular tales, and will have all the fascinating appeal which has made his stories so tremendously popular with boys of all ages.

Akim Tamiroff, after his brilliant comedy success in **Paris Honeymoon,** reverts to a "menace" rôle in **King of Chinatown,** in which he appears as a ruthless white ruler of Chinatown, whose life is saved by Anna May Wong, a gifted surgeon. In this thrilling story of gang rule and warfare, the principal supporting rôles are played by J. Carrol Naish, Anthony Quinn, Roscoe Karns, Bernadene Hayes and Philip Ahn.

Fresh from her stage triumphs, Gladys Swarthout has returned to the Paramount Studios for another picture. **Ambush,** which was recently completed, gives the famous Metropolitan Opera star, who has just completed a European concert tour, her first straight acting rôle and an opportunity to fulfil her ambition to play in a purely dramatic part. Lloyd Nolan plays opposite Miss Swarthout in **Ambush,** and the cast includes Ernest Truex, William Frawley, William Henry, Richard Denning, Raymond Hatton, Rufe Davis and Polly Moran. Kurt Neumann directed.

Carroll and MacMurray Co-starred

Madeleine Carroll and Fred MacMurray head the cast of **Cafe Society,** a tempestuous romance laid against the glittering background of the smart set in high society. **Cafe Society** has songs by Leo Robin and Ralph Rainger, sung by Shirley Ross, and Claude Gillingwater and Allan Joslyn have prominent supporting rôles in the film.

Miss Carroll has signed a long contract. Her first assignment under this will be the starring rôle in **Air Raid,** an ambitious presentation of the perils besetting civilians, women and children, in a setting in the midst of the international crises of the present day.

Production is now well advanced on **Two Weeks with Pay,** in which Mary Boland and Charles Ruggles are reunited on the screen. Paramount recently decided again to co-star this popular pair in a new series of comedies, of which **Two Weeks with Pay** is the first.

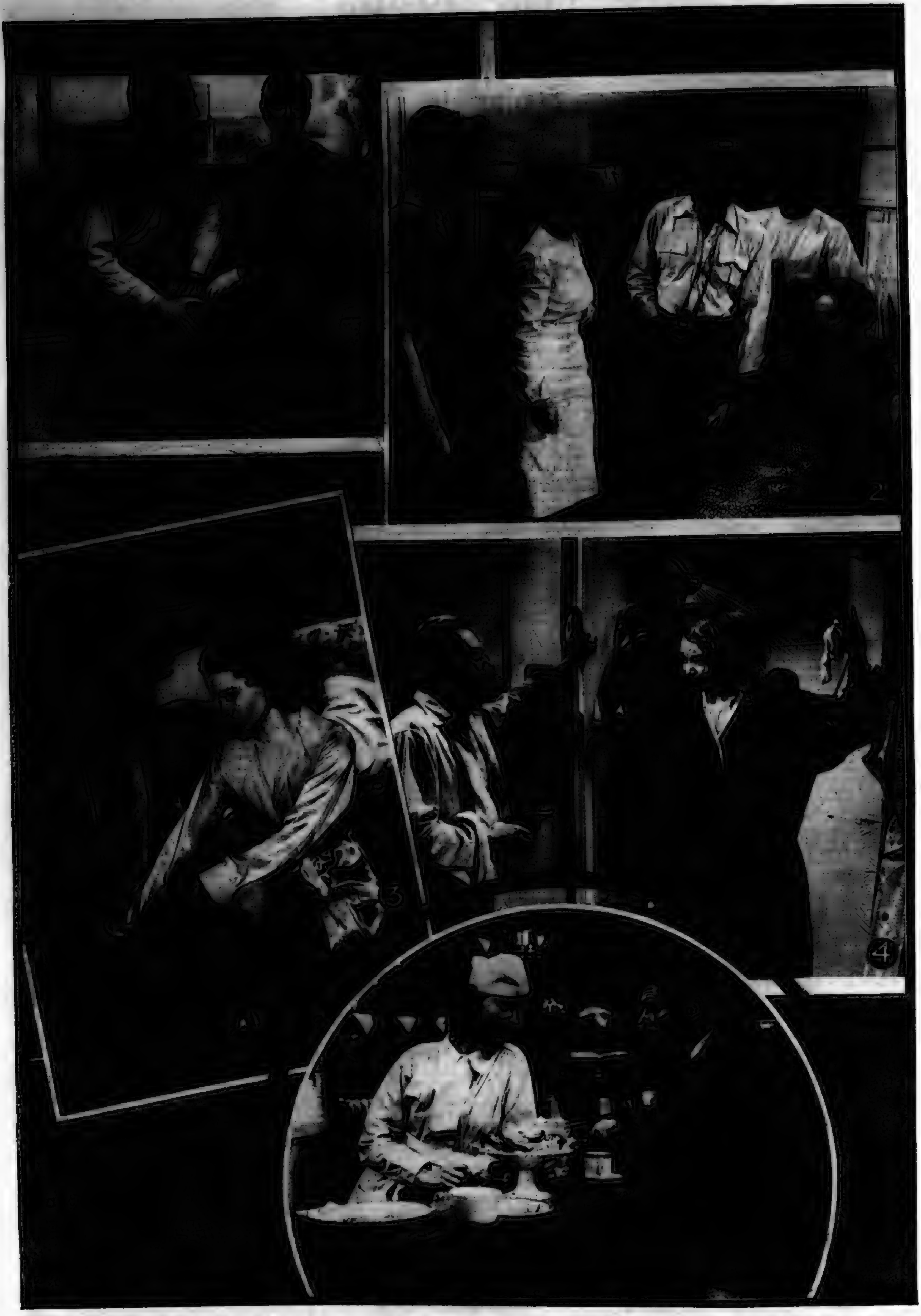
Bob Burns, the home-spun philosopher upon whom the mantle of the well-beloved Will Rogers has fallen, is following up his success as the delightfully human itinerant printer he played in "The Arkansas Traveller" with **I'm from Missouri**.

With only a few days' break between completion of **Zaza** and starting her new picture, Claudette Colbert has now commenced work on **Midnight,** under the direction of Mitchell Leisen. Don Ameche, the popular singing star, will play opposite the star in the leading male rôle, with Francis Lederer, John Barrymore, Mary Astor, Elaine Barrie, Hedda Hopper in important supporting rôles. **Lady Eve,** based on the celebrated play, "Two Bad Hats," by Monckton Hoffe, will be the star's next vehicle.

Wesley Ruggles has resumed production, after his lengthy survey of film conditions in Europe, and is now at work on

(Continued on page 102)

NEW FILMS FROM COLUMBIA



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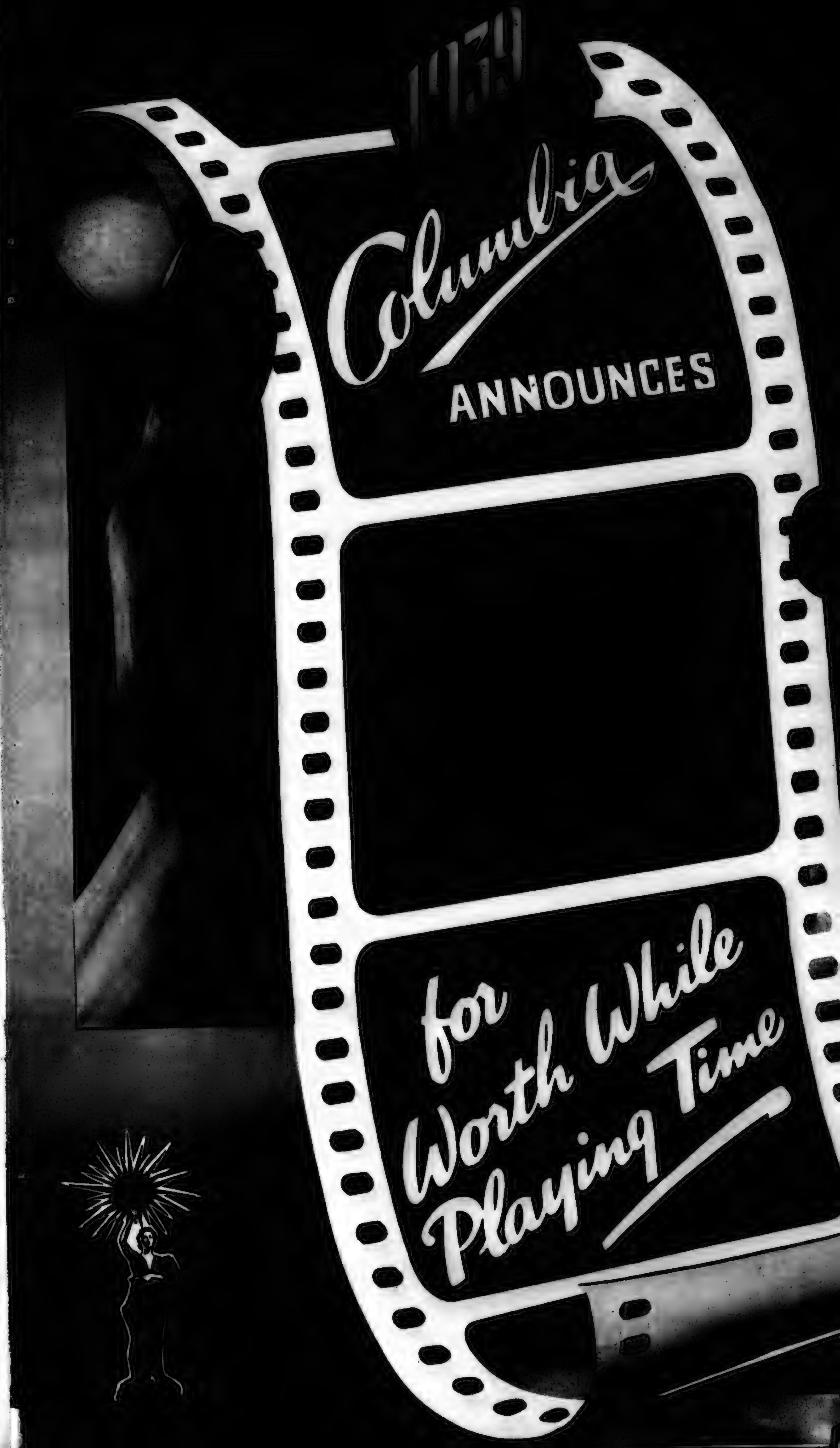
1939
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ANNOUNCES
for
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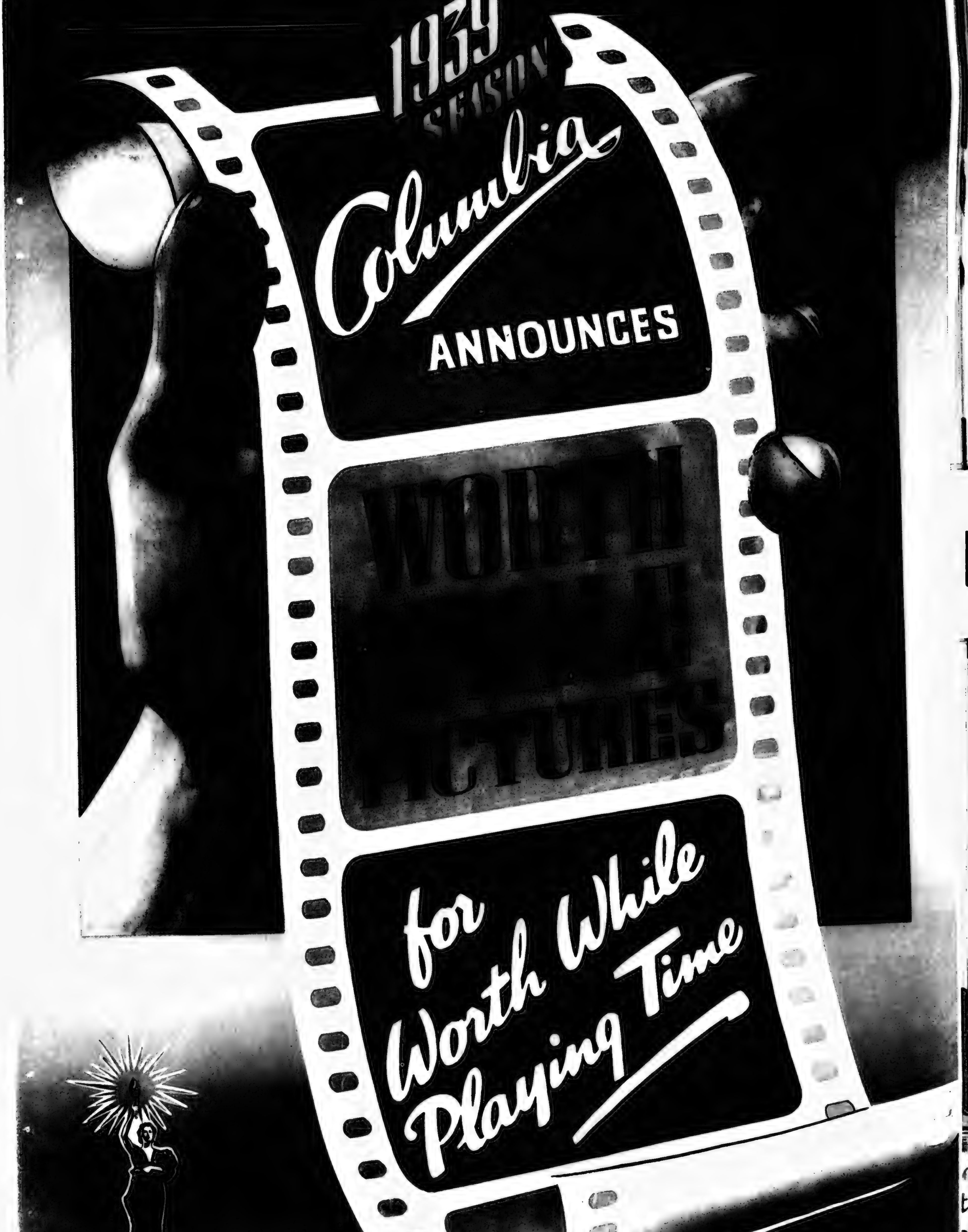
1939 SEASON
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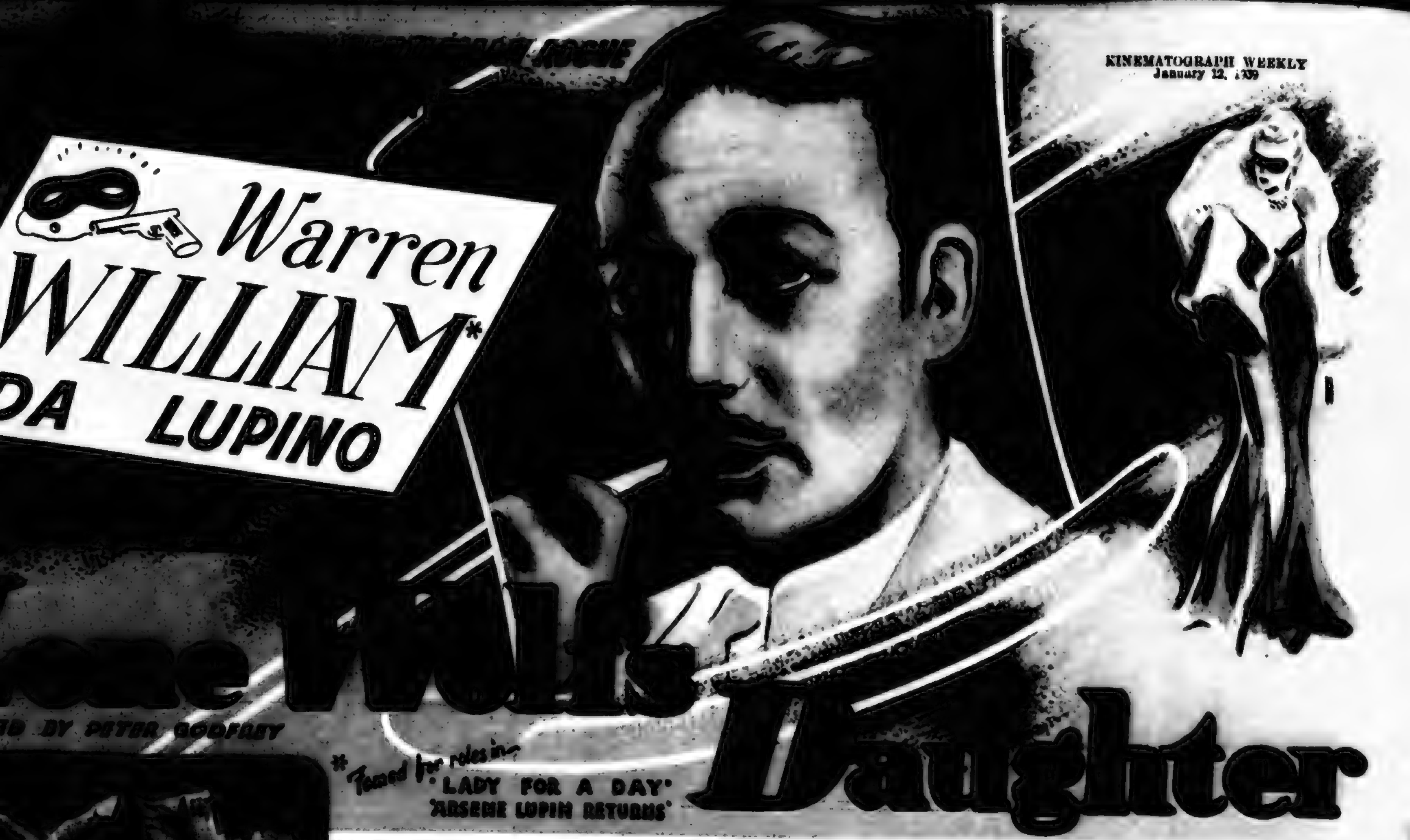
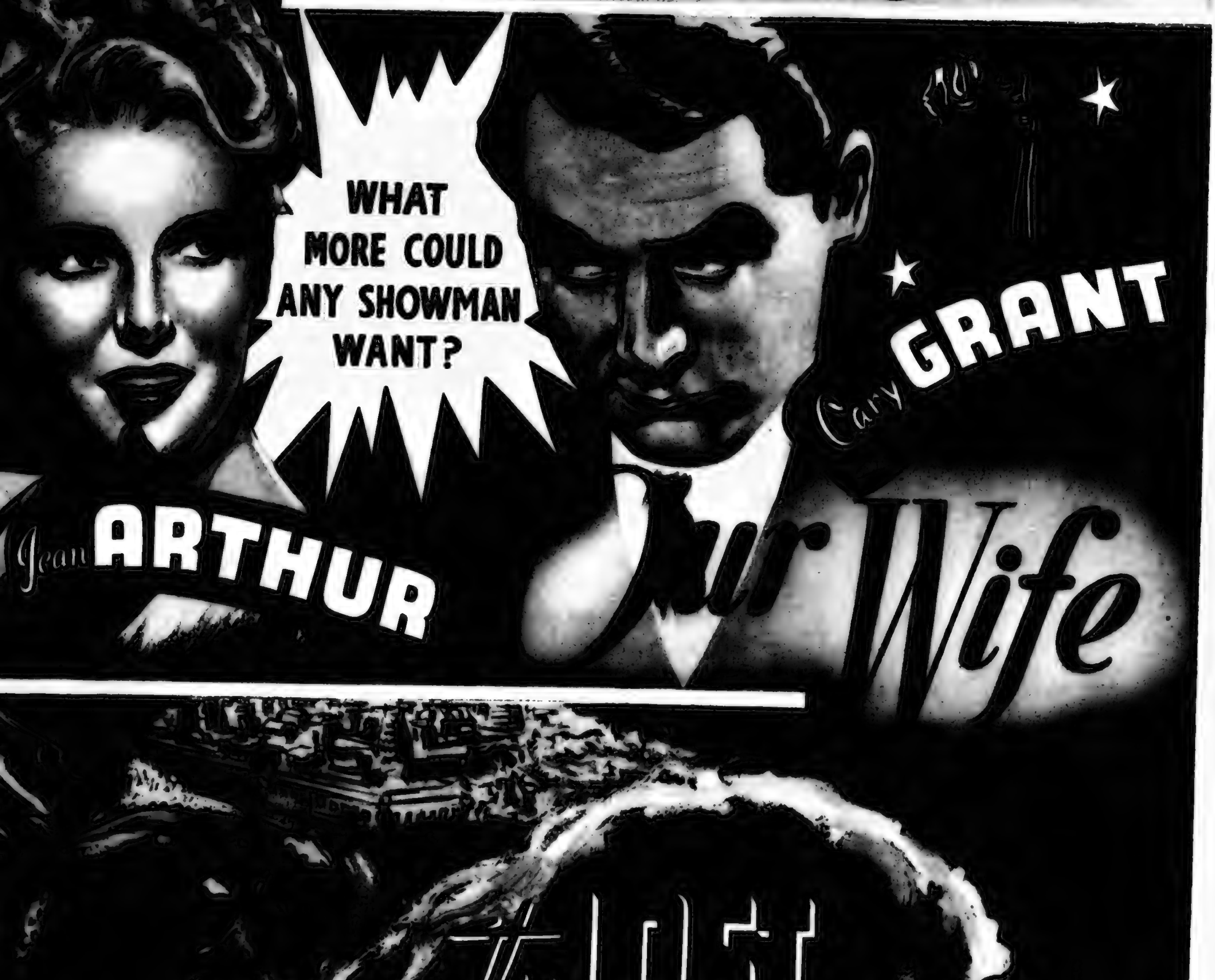
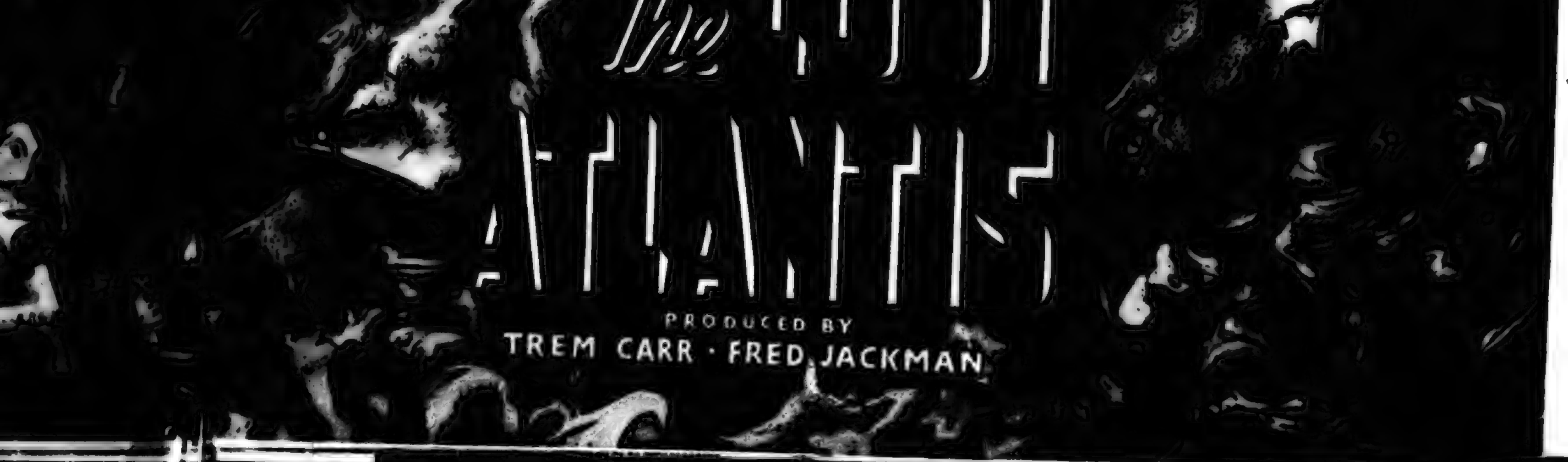
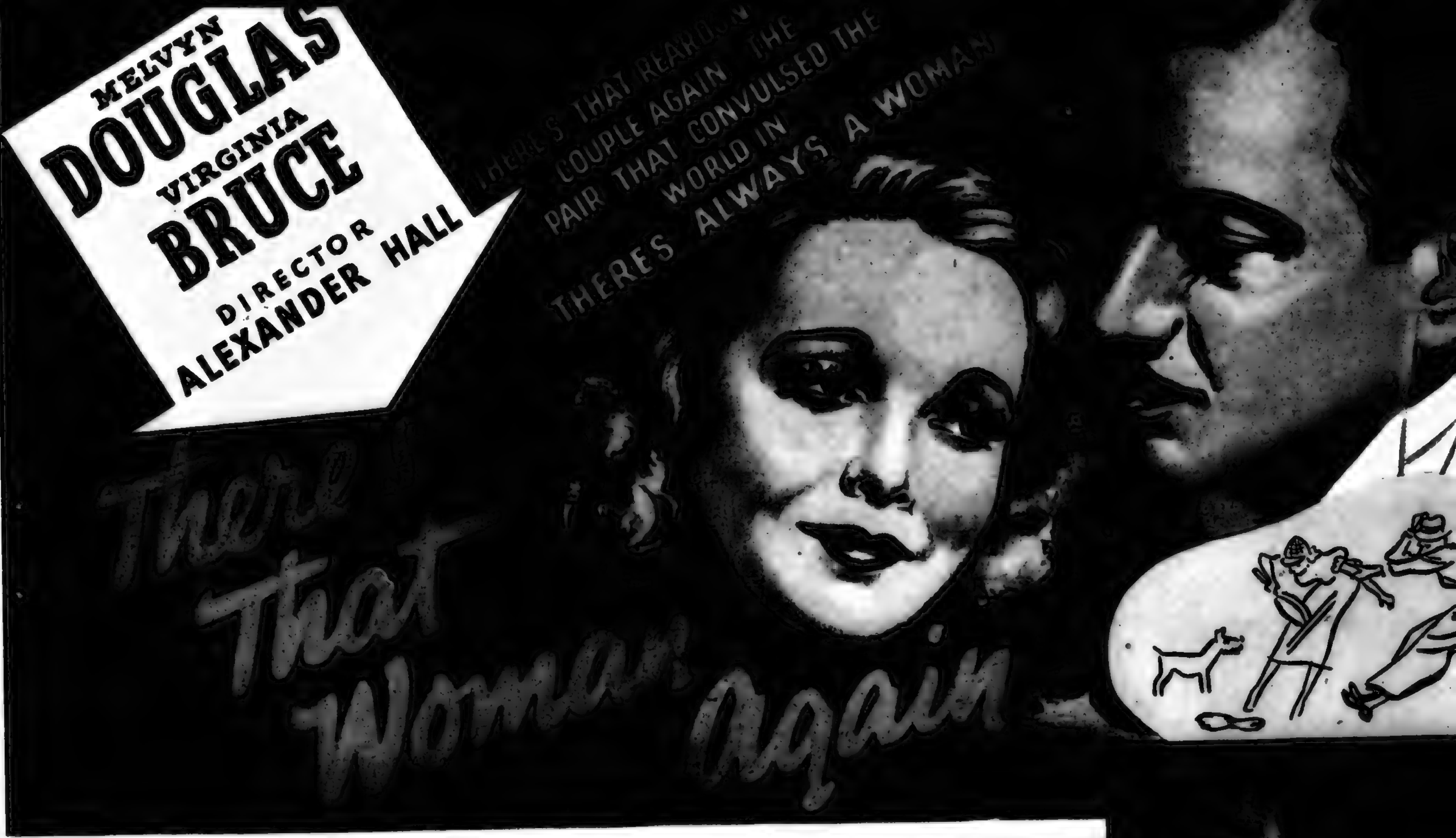

Warren
WILLIAM*
DA LUPINO
one Wolf's
Daughter
ED BY PETER GODFREY
*Famed for roles in—
'LADY FOR A DAY'
'ARSENE LUPIN RETURNS'


WHAT
MORE COULD
ANY SHOWMAN
WANT?
Cary GRANT
Jean ARTHUR
Our Wife


The LOST
ATLANTIS
PRODUCED BY
TREM CARR · FRED JACKMAN



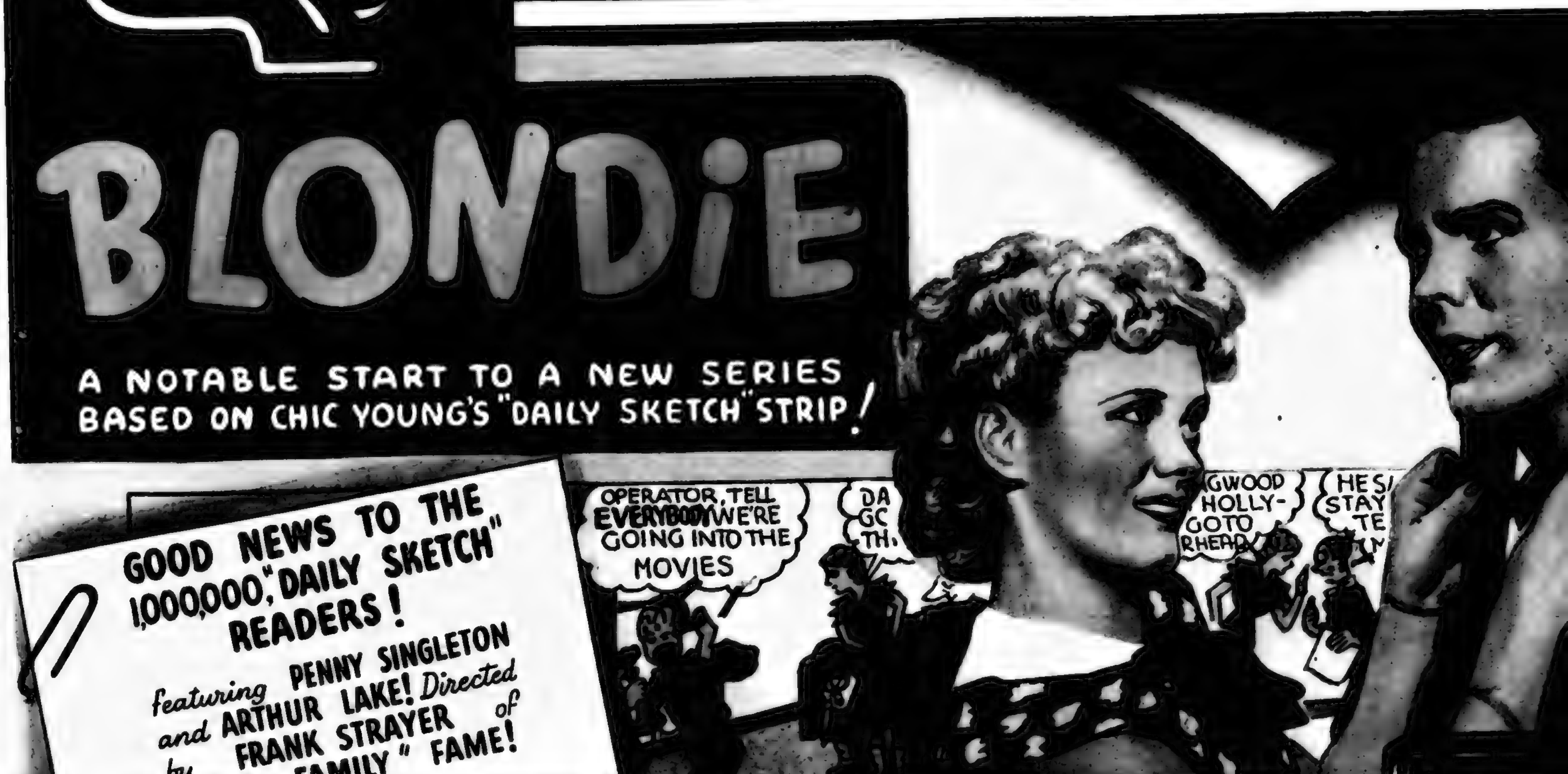
MELVYN
DOUGLAS
VIRGINIA
BRUCE
DIRECTOR
ALEXANDER HALL

THERE'S THAT REAROUN
COUPLE AGAIN THE
PAIR THAT CONVULSED THE
WORLD IN
THERES ALWAYS A WOMAN

There's That Woman Again

Q PLANES

DIRECTED BY · PRODUCED BY
TIM WHELAN · IRVING ASHER



BLONDIE

A NOTABLE START TO A NEW SERIES
BASED ON CHIC YOUNG'S "DAILY SKETCH" STRIP!

GOOD NEWS TO THE
1,000,000 "DAILY SKETCH"
READERS!
featuring PENNY SINGLETON
and ARTHUR LAKE! *Directed*
by FRANK STRAYER *of*
ONES "FAMILY" FAME!

OPERATOR, TELL EVERYBODY WE'RE GOING INTO THE MOVIES
DA GC TH
GWOOD HOLLY- GOTO RHEAD
HE S STAY TE

AW
ictures... will direct
AVE 4!
starring
Jean
ARTHUR
Cary
GRANT

ONRAD VEIDT

Talk about ACTION!
COAST
GUARD
RANDOLPH
SCOTT

Maureen O'Sullivan
Henry Fonda

LET US LIVE

RALPH BELLAMY

Directed by JOHN BRAHM

LAURENCE OLIVIER - LESLIE BANKS
VIVIEN LEIGH in

21 DAYS

PRODUCER and DIRECTOR
BASIL DEAN

COLUMBIA'S SHORT SUBJECTS

SERIALS

NEWSWORLD of SPORTS ★ SCREEN SN

★ SCRAPPY CARTOONS

★

KRAZY KAT

Clifford Odets world hit still playing to packed houses throughout the world! Nationwide search now on = with big publicity = for the Golden Boy who'll appear in this potent story of the big violinist who became the rings prize killer!

GOLDEN BOY

DIRECTED BY

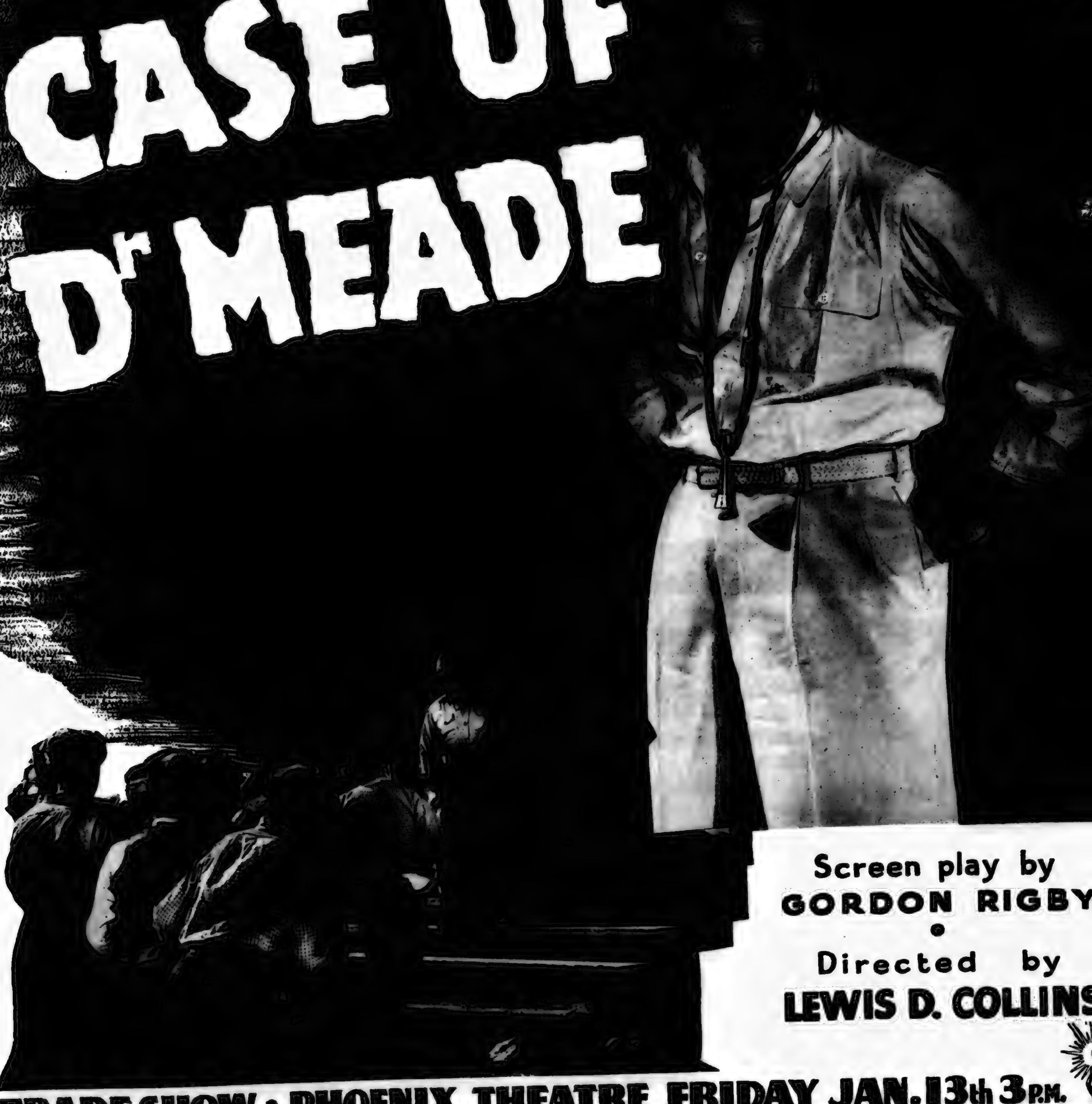
ROUBEN MAMOULIAN

Screen play by Victor Heerman & Sarah Y. Mason: the brilliant writing team who gave you the memorable Little Women Magnificent Obsession Stella Dallas

Columbi

prese

THE STRANGE CASE OF Dr MEADE



Screen play by
GORDON RIGBY
•
Directed by
LEWIS D. COLLINS

TRADE SHOW • PHOENIX THEATRE FRIDAY JAN. 13th 3 P.M.

EVERY SECOND A LIFETIME OF THRILLS... EVERY MOMENT HIGH ADVENTURE!

Edith
FELLOWS

THE LITTLE ADVENTURESS

RICHARD FISKE JACQUELINE WELLS
CLIFF EDWARDS

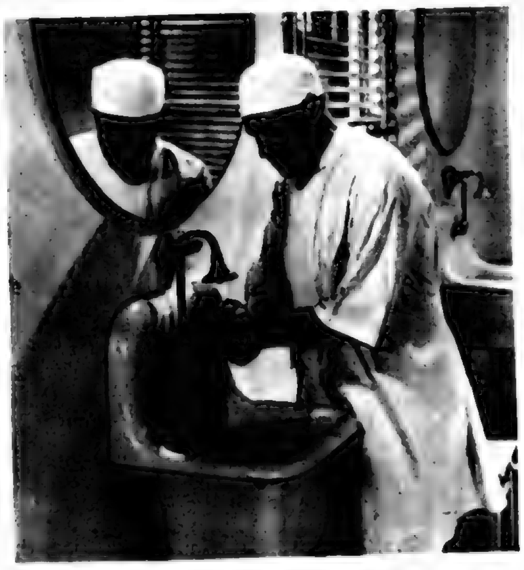
Directed by D. ROSS LEDERMAN

Trade Show

Columbia

COLUMBIA WILL SPEND £600,000 MORE IN 1939

British Films Big Part in Vast Schedule



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Joe E. Brown's latest film, **The Gladiator,** is released on April 3. This film presents the popular wide-mouthed comedian in a hilarious rôle as a scientifically created superman. **Westbound Mail,** starring Charles Starrett with Rosalind Keith, is also released on April 3.

An "Unusual" Film

A film right away from the usual trend is **Girls' School,** which is an April 10 release. This light-hearted, gay comedy-drama relates in appealing fashion the romantic conflicts, trials and tribulations of young girls attending a finishing school. Anne Shirley, Nan Grey and Ralph Bellamy head a cast of exceptional talent. Included are Noah Beery, Jun., Franklin Pangborn, Margaret Tallichet, Marjorie Main, Doris Kenyon, Kenneth Howell, Gloria Holden, Heather Thatcher, Pierre Watkin and Jean Lucius, with 50 beautiful young starlets.

Adventure and excitement in the trackless jungles of the Upper Amazon River highlight Jack Holt's starring drama, **Flight Into Nowhere,** due for release on April 17. Jack Holt is featured in this tale of two-fisted adventure as the superintendent of a trans-continental air-line. Paul Kelly and Rita Hayworth are teamed in **Juvenile Court,** which Columbia will release on May 1.

Conrad Veidt and Valerie Hobson in a scene from the Columbia British production SPY IN BLACK, produced by Irving Asher at Denham

James Stewart and Jean Arthur as they appear in the Columbia Frank Capra production, YOU CAN'T TAKE IT WITH YOU, one of the outstanding pictures of the year

On May 8, **The Lady Objects** will be released. This film presents Lanny Ross, America's noted radio and stage entertainer. The vocal numbers he renders in **The Lady Objects** should soon become as popular this side as in America. Oscar Hammerstein II penned the lyrics for four numbers and Milton Drake wrote the words for three. Gloria Stuart and Joan Marsh have the feminine top-spots in this very human and romantic drama.

Forthcoming Product

Production on Columbia's super programme for 1939 is in an advanced state, with many of the company's most important offerings in various stages of preparation. Foremost among the immediate product is the eagerly awaited screen-play of Clifford Odet's smashing stage success, **Golden Boy.** The selection of Rouben Mamoulian to direct this film has set the zero hour in the studio's search for a player who can portray the prize-fighting, violin-playing hero of this story. For approximately twelve months Columbia has conducted a world-wide search for an actor with the unique qualifications that this rôle demands, and hundreds of applicants have been examined during the quest.

Again, Mr. Friedman is happy to announce that Frank Capra will produce for Columbia alone.

With each of his previous pictures it seems that this film magician has reached the acme of entertainment perfection, when along comes his next production to eclipse everything that has gone before. His next production will be based on Lewis R. Foster's famous story, **The Gentleman from Montana.** Sidney Buchman is writing the screenplay. Capra has just returned to the studios from Washington, where he has been studying backgrounds, and he is now preparing casting arrangements. Every individual character part is chosen by the master-director with the same careful consideration as is given to the selection of stars.

The mystery that has fascinated the world for 2,500 years, and which numerous daring adventurers have tried to solve, will form the basis of **The Lost Atlantis,** a thrilling, spectacular and one of the most costly subjects in this year's schedule, which is now being produced for the company by Trem Carr and Fred Jackman. Jackman is noted for his technical achievements in connection with numerous spectacular productions, notably **The Lost World,** which created a sensation in its day.

This picturisation of a civilisation under the waters of the Carribean Sea for 12,000 years, according to renowned scientists, will embrace the struggle and triumph, mystery and horror encountered by man in penetrating the world's last frontier. It is estimated than 2,000 books have been written on the subject. The showmanship angles on such a subject are limitless, and Columbia is confident that this will rank as one of the most discussed films in the history of the trade.

Unique Feature

Columbia has purchased the screen rights to Chic Young's popular cartoon strip **Blondie,** which has a vast international public. In America alone, 230 newspapers carry this popular feature daily, whilst in Great Britain it is one of the best liked attractions of a popular picture daily.

It is planned to make a series of three full-length features based on this humorous strip, the first of which, titled **Peggy and Partner,** is now completed and will be trade-shown very shortly.

Another completed subject for early trade-show presentation is **There's That Woman Again,** successor to that very successful comedy **There's Always a Woman.**

Continuing the adventures of those crazy rival detectives, Mr. and Mrs. Bill Reardon, Melvyn Douglas and Virginia Bruce play these rôles; Melvyn Douglas had a similar part in **There's Always a Woman,** which was also directed by Alexander Hall, director of **There's That Woman Again.**

Hawks Making Aerial Epic

Howard Hawks has been signed to direct **Plane No. 4,** the tentative title of a big-scale aviation picture which will shortly be placed in production. William Rankin, Eleanore Griffin and Jules Furthman are now at work on the script.

(*Continued on page* 108.)

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Major contributory factors to the success of this picture —one of Columbia's big subjects of the year—are the first-rate acting efforts of a cast of exceptional talent, including Otto Kruger, who, under the guise of respectable citizenship, organises the many rackets which Edward G. Robinson is out to crush. Feb. 27 is the release date for this super.

Another of Columbia's popular Western pictures, with Charles Starrett and Peggy Stratford teamed again, is **Two Gun Law,** which is to be released on March 6.

Joe E. Brown's latest film, **The Gladiator,** is released on April 3. This film presents the popular wide-mouthed comedian in a hilarious rôle as a scientifically created superman. **Westbound Mail,** starring Charles Starrett with Rosalind Keith, is also released on April 3.

An "Unusual" Film

A film right away from the usual trend is **Girls' School,** which is an April 10 release. This light-hearted, gay comedy-drama relates in appealing fashion the romantic conflicts, trials and tribulations of young girls attending a finishing school. Anne Shirley, Nan Grey and Ralph Bellamy head a cast of exceptional talent. Included are Noah Beery, Jun., Franklin Pangborn, Margaret Tallichet, Marjorie Main, Doris Kenyon, Kenneth Howell, Gloria Holden, Heather Thatcher, Pierre Watkin and Jean Lucius, with 50 beautiful young starlets.

Adventure and excitement in the trackless jungles of the Upper Amazon River highlight Jack Holt's starring drama, **Flight Into Nowhere,** due for release on April 17. Jack Holt is featured in this tale of two-fisted adventure as the superintendent of a trans-continental air-line. Paul Kelly and Rita Hayworth are teamed in **Juvenile Court,** which Columbia will release on May 1.

James Stewart and Jean Arthur as they appear in the Columbia Frank Capra production, YOU CAN'T TAKE IT WITH YOU, one of the outstanding pictures of the year

Conrad Veidt and Valerie Hobson in a scene from the Columbia British production SPY IN BLACK, produced by Irving Asher at Denham

On May 8, **The Lady Objects** will be released. This film presents Lanny Ross, America's noted radio and stage entertainer. The vocal numbers he renders in **The Lady Objects** should soon become as popular this side as in America. Oscar Hammerstein II penned the lyrics for four numbers and Milton Drake wrote the words for three. Gloria Stuart and Joan Marsh have the feminine top-spots in this very human and romantic drama.

Forthcoming Product

Production on Columbia's super programme for 1939 is in an advanced state, with many of the company's most important offerings in various stages of preparation. Foremost among the immediate product is the eagerly awaited screen-play of Clifford Odet's smashing stage success, **Golden Boy.** The selection of Rouben Mamoulian to direct this film has set the zero hour in the studio's search for a player who can portray the prize-fighting, violin-playing hero of this story. For approximately twelve months Columbia has conducted a world-wide search for an actor with the unique qualifications that this rôle demands, and hundreds of applicants have been examined during the quest.

Again, Mr. Friedman is happy to announce that Frank Capra will produce for Columbia alone.

With each of his previous pictures it seems that this film magician has reached the acme of entertainment perfection, when along comes his next production to eclipse everything that has gone before. His next production will be based on Lewis R. Foster's famous story, **The Gentleman from Montana.** Sidney Buchman is writing the screenplay. Capra has just returned to the studios from Washington, where he has been studying backgrounds, and he is now preparing casting arrangements. Every individual character part is chosen by the master-director with the same careful consideration as is given to the selection of stars.

The mystery that has fascinated the world for 2,500 years, and which numerous daring adventurers have tried to solve, will form the basis of **The Lost Atlantis,** a thrilling, spectacular and one of the most costly subjects in this year's schedule, which is now being produced for the company by Trem Carr and Fred Jackman. Jackman is noted for his technical achievements in connection with numerous spectacular productions, notably **The Lost World,** which created a sensation in its day.

This picturisation of a civilisation under the waters of the Carribean Sea for 12,000 years, according to renowned scientists, will embrace the struggle and triumph, mystery and horror encountered by man in penetrating the world's last frontier. It is estimated than 2,000 books have been written on the subject. The showmanship angles on such a subject are limitless, and Columbia is confident that this will rank as one of the most discussed films in the history of the trade.

Unique Feature

Columbia has purchased the screen rights to Chic Young's popular cartoon strip **Blondie,** which has a vast international public. In America alone, 230 newspapers carry this popular feature daily, whilst in Great Britain it is one of the best liked attractions of a popular picture daily.

It is planned to make a series of three full-length features based on this humorous strip, the first of which, titled **Peggy and Partner,** is now completed and will be trade-shown very shortly.

Another completed subject for early trade-show presentation is **There's That Woman Again,** successor to that very successful comedy **There's Always a Woman.**

Continuing the adventures of those crazy rival detectives, Mr. and Mrs. Bill Reardon, Melvyn Douglas and Virginia Bruce play these rôles; Melvyn Douglas had a similar part in **There's Always a Woman,** which was also directed by Alexander Hall, director of **There's That Woman Again.**

Hawks Making Aerial Epic

Howard Hawks has been signed to direct **Plane No. 4,** the tentative title of a big-scale aviation picture which will shortly be placed in production. William Rankin, Eleanore Griffin and Jules Furthman are now at work on the script.

(*Continued on page* 108.)

RENOWN OFFER GOOD SOUND U.S. PRODUCT

New Company Concludes Deal for Independent Output

● Formed in Leeds only three months ago, Renown Films, a new and important renting concern, has made an auspicious start.

In the New Year exhibitors may rely on good product from America from the Chesterfield and Invincible studios.

RENOWN PICTURES CORPORATION, LTD., one of the most auspicious of the renting companies to be formed in the past year, was born one rainy afternoon under three months ago in a solicitors' office in Leeds. It was born of the courageous optimism of two men and their faith in the future of the Industry.

J. H. Overton, already interested in many kinemas and well known for his keen judgment and sound foresight in industrial and real estate circles in the North of England, promised the finance; Harold Baim, 25 years young, already a director of Northern and District Film Distributors, known as a fine salesman and a determined negotiator, promised the organisation his energy to see it firmly established.

Thus it came about that Renown joined the group of Independent distributors bidding for product, and in the face of much competition secured a group of five worthwhile pictures from the American Chesterfield-Invincible production company.

Foremost among this group is the George R. Batcheller production, **Women Won't Tell**, starring Sarah Padden, one of the finest character actresses of the New York stage, who was highly praised for her recent performance in M-G-M's "Woman Against Woman."

Her amazing characterisation in this picture will undoubtedly take its place among such unforgettable character portrayals as Marie Dressler's Marta in "Anna Christie," and Louise Dressler's "Goose Woman." She brings tears to the eyes and laughs to the lips and a lump to the throat as Aggie Specks, a valiant old mountain character, who supports herself and the child she loves, April, by the sale of articles salvaged from the city refuse-heap over which she rules. Her indomitable spirit wins her the respect of her associates, but it cannot win her the love of the man who shares the secret of her past, the sour millionaire manufacturer, Elias Morehouse.

The film tells how she forfeits her own good name to win ease and happiness and love for April, and then sees a dread spectre arise out of the past to turn her life into a disastrous nightmare.

Supporting Sarah Padden is Otis Harlan, Gloria Shea, Larry Kent, Edmund Breese, Mae Busch and Walter Long. The story is by Lela E. Rogers. The picture was produced at Universal City and directed by Richard Thorpe. It will be shown to the Trade early in the New Year.

Also awaiting early presentation is the film version, at present untitled, of the Faith Baldwin Cosmopolitan Magazine story, **August Week-end**, starring Valerie Hobson and featuring Betty Compson, G. P. Huntley, Jun., Paul Harvey and Dorothea Kent.

Faith Baldwin is the author of many movie hits, including "Blondie Johnson," "Love Before Breakfast," and "Wife Versus Secretary," and her new story has that sparkling intelligence characteristic of Miss Baldwin's treatment of modern love affairs.

In fact, there are no fewer than six complicated love affairs at the week-end party, which is the setting for the film. Paul Harvey is in love with Valerie Hobson, who is in turn in love with and loved by G. P. Huntley, Jun., but because he is poor he keeps his love a secret. Frank Melton is in love with Gigi Parrish and Alma Washburne is quite rightly in love with her husband in the film, Paul Harvey. That is a rough idea of the plot setting for the sophisticated inter-play of scintillating dialogue and intriguing action. The picture was produced on a lavish scale by Chesterfield, with Charles Lamont directing from a Paul Perez adaptation.

A Sidney Horler Thriller

The House of Secrets, the third picture of the group, is adapted from the Sidney Horler classic of the same name, and tells of the adventures which befall a young American globe-trotter when he inherits an English country estate.

It is a fast action picture, with all the usual ingredients that make for screen melodrama, and it is played by a group of sound artistes, including Noel Madison, Leslie Fenton, Muriel Evans, Sidney Blackmer and Jameson Thomas. It has been directed by Roland Reed.

The Dark Hour is a skilfully conceived murder drama, adapted by Ewart Adamson from Sinclair Gluck's novel, "The Last Trap." The story presents the novel angle of two detectives working on a case in collaboration, one a veteran of the old school of "man-hunting," the other a modern, up-to-the-minute sleuth. These rôles are played by Berton Churchill and Ray Walker. The story is based on a real life case, which Gluck dramatised for fiction purposes. Also in the cast are Irene Ware, Hedda Hopper, Hobart Bosworth and E. E. Clives. The picture was directed by Charles Lamont, for Chesterfield.

The fifth picture in the group is a sweepstake comedy-drama, **Lady Luck**, a slick, modern screen play full of fast action, clever dialogue and unusual story twists. It tells the story of the adventures of a pretty manicurist who learns that she has won a fortune in a sweepstake. It has a fine cast of good team-workers, including beautiful Patricia Farr, playing opposite handsome William Bakewell, with Claude Allister's perfect performance as butler, Jameson Thomas in a fine character study, and Duncan Renaldo as a really villainous racketeer in support.

Valerie Hobson in AUGUST WEEK-END

J. H. OVERTON,
Managing Director, Renown Pictures

Further Negotiations

Renown is negotiating for a further group of five pictures, but up to the time of going to press the deal has not been completed, and details will be announced in due course. James George Minter has been appointed negotiator for new product and general consultant to the company, and he is at present viewing other films.

Renown has purchased the assets of Independent Film Distributors, Ltd., including some ten feature films, the serial **The Yellow Phantom**, a number of shorts, and the successful **Easy Money**, which, following its premiere at the London Pavilion, has booked so well throughout the country.

So much for distribution. It is anticipated that Renown will announce production plans early in the New Year for a series of British pictures. Exhibitors interested in Renown product should communicate with Jack Spratling, Sales Manager, who will be pleased to arrange for local representatives to call.

Paramount's Huge Schedule—*CONTINUED*

Invitation to Happiness, starring Irene Dunne and Fred MacMurray. Later in the year Wesley Ruggles is to produce a sequel to "Sing, You Sinners."

Bing Crosby will probably first appear in **Star Maker**, based on the life of the famous Broadway star-maker Gus Edwards, who launched into fame such celebrities as Eddie Cantor, Georgie Jessell, Walter Winchell and Lila Lee. Comedy on a high plane will be the keynote of **Never Say Die**, based on the well-known play by William H. Post. **Persons in Hiding**, based on J. Edgar Hoover's book, is a revealing story of the G-men's war against leading public enemies.

George Raft and Ellen Drew will play the leading rôles in **The Lady's from Kentucky**, a horse-racing story produced on elaborate comedy lines. Alex. Hale is directing, and the comedy contingent in the film is headed by Hugh Herbert and Zazu Pitts, who have been signed for important rôles. Jack Benny, who scored such a hit as the carefree and resourceful shoe-string producer in **Stranded in Paris**, will next appear in **Man About Town**, with Dorothy Lamour as his leading lady. On the completion of **Man About Town**, Jack Benny will play the title rôle in **The Man in Evening Clothes**, based on the popular play by Andre Picard and Yves Mirande.

"Bulldog Drummond" Series

John Howard, who has appeared with such success in a number of stories of H. C. ("Sapper") McNeile, is continuing his portrayals of the popular detective adventurer. Paramount plan several further **Bulldog Drummond** stories during 1939, and Howard is already on work on the latest adventure of the celebrated sleuth, **Bulldog Drummond's Secret Police**, in which he is supported by the competent cast that have helped to make the previous stories so successful.

Concurrently with Paramount's big Hollywood schedule a number of outstanding films are also on the way from the Astoria Studios, New York. **One Third of a Nation**, based on the sensationally successful stage play, stars Sylvia Sidney and Leif Erikson. This play of the undercurrents of life in a great city, has produced a tremendous effect on public opinion, and the film version made under the direction of Dudley Murphy, is likely to prove a subject of notable screen interest. Another New York production for Paramount release is **Hometown**, made under the direction of William K. Howard, who made **Fire Over England**.

Also on Paramount's schedule will be a further group of the perennially-popular series of outdoor romances, including further films of the adventures of **Hopalong Cassidy**, produced by Harry Sherman.

"Gulliver's Travels" in Technicolor

Paramount's short subjects will continue to be distinguished in character. Important additions to the technical facilities being employed by Max Fleischer have now been installed, and within the next few months Paramount anticipate they will be presenting their first full-length colour cartoon—a film version of **Gulliver's Travels**.

This Technicolor featurette, which will introduce a number of novel effects, is already in an advanced stage of preparation, and Ralph Rainger and Leo Robin, ace Paramount composers, have already completed their musical score for the film.

Mammoth Line-Up for United Artists Release—*CONTINUED*

The Duke of West Point, in which Louis Hayward gets his first big starring opportunity in the title rôle of this exciting romantic drama of American's famous military academy. Hayward plays the part of an American graduate who, after winning athletic honours at Cambridge, enters West Point and becomes the school's most unpopular student.

The Man in the Iron Mask. Filled with swashbuckling adventures, this is a Dumas sequel to **The Three Musketeers.** With James Whale assigned to direct, Small is engaged on assembling a star-studded cast. Several of Hollywood's most prominent romantic personalities are under consideration for the title-role, and an early announcement is expected. With its lightning action, its glamorous characters and colourful backgrounds, **The Man in the Iron Mask** is ideal picture material with all the dependable box-office elements.

King of the Turf. A rousing drama of the Turf, which casts Adolphe Menjou as a small-time barber who by uncanny luck becomes a big-shot gambler. How he is humbled and returns to the lather brush is told in a series of stirring incidents, climaxed by a race scene that, it is claimed, furnishes the last word in thrills. Frankie Thomas, one of the screen's cleverest boy actors, has been signed to support, and the cast will be augmented by a leading feminine star. Alfred E. Green is directing.

Kit Carson, Avenger. Dramatising one of the most adventurous characters in American pioneer history, this picture will have a powerful box-office cast. Kit Carson—frontiersman, scout, guide, and finally brigadier-general in the U.S. Army—was one of the most daringly dramatic figures of the Western Frontier. Written by Evelyn Williams, well-known San Francisco newspaperwoman, **Kit Carson, Avenger,** offers scope for the kind of swift excitement audiences of all ages love.

South of Pago Pago. A romantic South Sea story starring Jon Hall and Sigrid Curie. Against a colourful Tahiti setting is played the drama of a man who found the adventure he craved, and a girl who found the perfect lover she sought

Making his debut under the U.A. banner with that sparkling box-office comedy **There Goes My Heart**, Hal Roach is preparing a compelling list of releases for the coming year that will assuredly consolidate his place among leading independent producers. In addition to the strong comedv element—four Langdon-Hardy comedies are promised—the programme also includes two subjects of rich appeal: **Topper Takes a Trip**, a sequel to **Topper**, one of last year's biggest successes, for which there is a ready-made audience. Again Roland Young plays the title rôle in support of Constance Bennett, who is starred; **Captain Midnight**, an adventure saga of the settling of Australia in the 1870's. The title rôle of this legendary figure will be played by Brian Aherne, who is co-starred with Victor McLaglan; **The Water Gypsies**, starring Jean Arthur in an adaptation of A. P. Herbert's best-seller, which as a mixture of humour and pathos has seldom been equalled; and **It's Spring Again**, the first of the new Hardy-Langdon series, Langdon returning to screen stardom after an absence of five years, replacing Stan Laurel.

Douglas Fairbanks as Producer

Mr. Douglas Fairbanks, Senr., recently announced the formation of his new production company, Fairbanks International, which has planned three large-scale pictures for release through United Artists during 1939. Mr. Fairbanks will personally supervise all production, and will solely concern himself with the production activities of Fairbanks International.

The aim of Fairbanks International is to produce only super-films of international character either at Denham or Pinewood, in America at Culver City, or on the Continent —that is to say, in whatever country is most suitable for the particular production. The Fairbanks International productions are as follows: **The Californian, The Tenth Woman**, in Technicolor, a story based on an episode in the life of Lord Byron, and **The Three Musketeers**, in Technicolor.

Charles Chaplin will produce one film during the coming season, starring himself, but as yet untitled. This will be Mr. Chaplin's first feature since his **Modern Times.**

BRITISH LION AGAIN SURE OF REPUBLIC OUTPUT

Something for All Tastes in List of 50 Films

Gene Autry, voted the most popular Western star, will make a further series of musical Westerns which have proved so acceptable among British Lion releases.

- **More than 50 films from the Beaconsfield Studios and from Republic will be released by British Lion this year.**

British Lion has secured the Republic output for a further period of five years, and the progress made in quality and box-office appeal by the American product is significant.

The 1939 programme has something for all tastes—crime stories, comedy, romance, family films, and adventure pictures, each and all up to a very high standard.

THE combined British Lion and Republic product for release during 1939 will comprise more than 50 productions, equal to a release a week, and of a production standard and quality never before equalled in the history of the company.

Recently S. W. Smith, the managing director, renewed British Lion's contract to distribute Republic productions in the United Kingdom for a further five years, and the progress of Republic, notable in the past year, has now reached a class when it justifiably receives favourable comparison with any of the American product, including the major companies.

In all phases of production Republic are steadily improving, and story, production values and star material have all been vastly increased and expanded until the company can point with pride to its recent films as being the finest yet produced by a Hollywood independent organisation.

On the British production side there are several new films due for release in the Spring and early summer of first-class calibre, including pictures with such star names as Gordon Harker, Sandy Powell, Tom Walls, Sydney Howard, Ben Lyon, Wallace Ford and Rene Ray.

On February 6, **I've Got a Horse,** Sandy Powell's third starring film for British Lion, will be released. This is a fast moving, richly funny comedy in which Sandy Powell plays the part of a racehorse owner. Supporting Sandy Powell are Norah Howard, Felix Aylmer, Evelyn Roberts, Leo Franklyn, D. A. Clarke-Smith, Kathleen Harrison, Edward Chapman and W. Hyde White. Herbert Smith directed. It was as a result of this film that Sandy Powell was signed up on a long-term contract, and will now only appear in films produced by British Lion.

Tom Walls' first film, **Old Iron,** for British Lion will be released on March 6. This production introduces Tom Walls as a crusty old shipowner, a bit of a martinet, but with a heart of gold, who dominates his family because he thinks it is good for them. It is a richly dramatic story of family intrigue and has a well-timed climax which takes place in a courtroom, when his son is charged with manslaughter.

Gordon Harker of "The Yard"

On March 20, British Lion will release the Imperator production **The Return of the Frog,** which stars Gordon Harker as Inspector Elk, recreating the Edgar Wallace character he made famous in the first "Frog" film. The producer of **The Frog,** Herbert Wilcox, acted in a similar capacity on **The Return of the Frog,** and thus author Edgar Wallace, producer Herbert Wilcox, and star Gordon Harker have again combined together for a potential bigger box-office smash.

One of British Lion's biggest releases will be **Mad About Money,** a luxurious British production with an all-star cast including Ben Lyon, Lupe Velez, Wallace Ford and Jean Colin. This lavish musical extravaganza has the London entertainment world for its background, telling a romantic story about two impoverished film producers who are trying to raise the money to finish a film, and their adventures when they meet a couple of chorus girls, one of whom poses as the heiress to a large estate in the Argentine.

Against the background of the story are staged some of the richest and most lavish dance spectacle scenes yet included in a British production, in which hundreds of pretty girls dance rhythmically against gorgeous stages.

Sydney Howard's latest production, **What a Man,** will also be shown early in the New Year. This is an amusing story about a henpecked little Yorkshireman whose wife has social ambitions, and wants her husband to become elected to the local council. The film is said to give Sydney Howard the opportunity of displaying his own inimitable comedy talents.

Now in production at Beaconsfield is a new Sandy Powell starring vehicle entitled **Home from Home,** which will be the most ambitious film yet made by British Lion starring this comedian.

It is a comedy story with music, about a little man who is sent to prison for a crime he did not commit—and likes prison so much that when the mistake is discovered he does not want to leave!

Recently Mr. S. W. Smith purchased the screen rights of Graham Green's best-selling crime thriller novel "Brighton Rock," which was serialised in a London evening newspaper and also received remarkable reviews. **Brighton Rock** is being prepared for early production, and will be one of the most novel films ever made in a British studio, and a complete departure from ordinary British film material.

Republic's Strong Star List

The increase in star value in the Republic product can be judged from the fact that in the New Year's product not yet shown, and the first releases, the following long list of top-line stars appear: Charles Bickford, Ann Dvorak, Richard Arlen, Patricia Ellis, Ramon Novarro Gene Autry, Eric Blore, Preston Foster, Madge Evans, Marian Marsh, Margaret Tallichet, Ed Brophy, Bruce Cabot, H. B. Warner, Alison Skipworth, Neil Hamilton, James Gleason, Alan Marshal, Mary Boland, Richard Cromwell, Patric Knowles, Rochelle Hudson, Robert Livingston, Robert Cummings, Beverly Roberts, Helen Mack, Roy Rogers, and Tommy Ryan, the latter being Republic's new juvenile star discovery, as well as the Three Mesquiteers.

On January 30, **Romance on the Run,** a high-powered comedy romance about a detective and a jewel thief, in which Donald Wood, Patricia Ellis and Ed Brophy play the leading parts, will be released. Also due for release in January is **Mama Runs Wild,** a hilarious comedy starring Mary Boland and Ernest Truex, supported by Lynn Roberts and William Henry.

Invisible Enemy, starring Alan Marsh, supported by C. Henry Gordon, Tala Birell and Mady Correll, will be released on February 6. This is a dramatic and highly topical up-to-the-minute story of spies, and plot and counter-plot, in Europe to-day. Most of the action takes place in Paris and London, and tells an intriguing story of a British secret service agent who is sent to Paris to try to foil a plot to start a revolution on a British-owned oilfield.

Due for release on March 6 is the second Alison Skipworth-Polly Moran starring vehicle, **Ladies in Distress,** in which Robert Livingston, Virginia Grey, Max Terhune and Berton Churchill support the famous couple in a typical family audience film presenting Miss Skipworth as the lovable Mayor of a small town who is called upon to fight the gangsters and gamblers who are getting a grip on the town.

Considered to be one of Republic's finest productions is **Tenth Avenue Kid,** which stars 11-year-old Tommy Ryan with Bruce Cabot, Beverly Roberts, Ben Welden and Horace MacMahon. This is an unusual approach to a crime thriller, and presents the appealing story of a boy brought up in the crime world, who is the witness to a hold-up and sees his father shot by the police, yet refuses to identify the criminals or reveal where the stolen money has been hidden. It is a battle of wits between the boy and best brain in the Manhattan police force, and when it seems that the police will never make him talk, the gangsters themselves take a hand and kidnap the boy. Directed by Bernard Vorhaus, and made in a thrilling and slick way, with a punch in every foot of the drama.

Drama of Cavalry Mechanisation

Scheduled for release on April 3 is Republic's most costly and spectacular production, **The Last of the Cavalry,** the biggest picture yet to be made by the company. It is a remarkable panorama of the American army on peace-time manœuvres, and has the largest all-star cast ever assembled for one picture by Republic, including Madge Evans, Preston Foster, James Gleason, H. B. Warner, Ruth Donnelly, Neil Hamilton, Heather Angel, Billy Gilbert, Ralph Morgan, Barbara Pepper, Ralph Byrd, Guinn "Big Boy" Williams and Robert Warwick. George Nicholls, Jun., who made **The Trial of Portia Merriman,** directed.

June Travis, who stars in the forthcoming British Lion-Republic thriller THE NIGHT HAWK, a novel sequence of which introduces an "iron lung" incident.

The highlight of this film is a spectacular outdoor action sequence in which hundreds of the United States cavalry, aided by tanks, take part in full-scale military manœuvres to test the ability of the army to hold the post in the event of an attack. Combined with the large-scale military background of the story is a piquant romance between Preston Foster and Madge Evans.

Ramon Novarro's new Republic starring production, **It Happened in Paris,** in which the famous star is supported by Marian Marsh, Margaret Tallichet and Eric Blore, is scheduled for release early in the summer. Novarro plays the rôle of a philandering French artist. This is a richly mounted and elaborately dressed production designed to please the star's legions of fans.

The first of the new Republic series of "family" films, **The Higgins Family,** is another production scheduled for release early this year. The Gleason family, James, Lucile and Russell, play the leading rôles, supported by Harry Davenport, Lynn Roberts and William Bakewell. Further films concerning the adventures of the Higgins' will be produced. The Republic outdoor action adventure picture, **Come On, Leathernecks,** is for early release. This film stars Richard Cromwell as a young football player who graduates, but does not want to follow the family tradition and go into the U.S. Marine Service. Shanghaied to Manilla, he is forced to go into active service with the Marines, and soon decides that life in the Service can be more thrilling than that of a footballer.

The New Republic Product

There is more talk in Hollywood of cutting down the number of pictures to be produced this year, yet Republic are continuing to increase their schedule. Several new productions have been completed, and many new features are in the cutting-room in the final stages of editing, whilst in the scenario department 31 writers are working on 25 new subjects for production this year. This is one of the most satisfactory features of the Republic production set-up, for no company can live on what it has produced in the past, but what it is making now, and is going to make in the future.

Included among the recently completed productions are two which, according to advance American reports, will top anything yet shown by Republic, both in story and dramatic value.

The first is **Storm Over Bengal,** a saga of the British Army in India, produced on a lavish scale, with an almost entirely British cast. **Storm Over Bengal** has a thrilling action adventure story concerning two brothers in the same regiment stationed in Bengal. The tribes revolt in the hills, and the British Army, with the aid of the R.A.F., is sent to deal with the emergency. A novel twist in the film is an inclusion of some of the propaganda broadcasts which, it has been alleged, stir up the tribes and incite them to revolt. The cast includes Patric Knowles, Rochelle Hudson, Richard Cromwell, Douglas Dumbrille, Colin Tapley, Gilbert Emery, Douglas Walton, Halliwell Hobbes, John Burton, Clyde Cook and Claude Allister.

One of Republic's best films ever was **The Trial of Portia Merriman.** Now, with public interest aroused in the lives of famous lawyers by Thomas Dewey's crusade for law and order in America, Republic have produced an interesting "human document" film, dealing with the lives, loves and great cases of famous criminal lawyers.

The film is called **I Stand Accused,** and has been produced with the same restraint and dignity as **Portia.** It tells the story of two young lawyers, who start out in life together, but take the opposite sides of the fence. One becomes a great criminal lawyer, defending every kind of crook and gangster in order to make money; the other goes into the District Attorney's office, and starts a campaign against the criminals and grafters. Often they find themselves face to face in the courts. There is a superb dramatic climax to the story—a thrilling court-room scene which gives the film an added final twist. Robert Cummings, Helen Mack, Thomas Beck and Lyle Talbot play the leading rôles in **I Stand Accused,** which was directed by John Auer.

An "Iron Lung" Story

Robert Livingston stars in a new style action thriller entitled **The Night Hawk,** supported by June Travis, Robert Armstrong and Ben Welden. This is an exciting mystery thriller, with the chief character a reporter, played by Livingston, whose friend is murdered when investigating the smuggling of whisky in San Francisco.

A further novelty is added by the inclusion of an "iron lung" into the story, as the brother of a gangster is desperately ill and needs the "lung" in order to live.

(*Continued on page* 107.)

Ramon Novarro the star of IT HAPPENED IN PARIS, a gay and elaborate picture promised in the British Lion-Republic schedule.

QUALITY CONSISTENCY IS THE PATHE POLICY

26 Monogram Specials and 8 British Supers for Release

Consistency in offerings of sheer entertainment value is the keynote of the 1939 programme issued by Pathe Pictures.

Twenty-six "specials" from their allied American concern, Monogram, will be released in addition to eight super-films from the Pathe Studios at Welwyn, the only British unit to remain open all last year during the slump.

Diversity of subject and reliability in production should attract exhibitors to the Pathe product in the New Year.

THIS year will see the strongest line-up of product with stellar support that has ever emanated from Pathé Pictures, Twenty-six Monogram Eminent Author attractions and eight British special productions from the Welwyn Studios constitutes the Pathé feature output for 1939.

Here is a pretentious line-up of high quality productions for the alert exhibitor whose patrons demand something more than sophisticated fare. Here is action, drama, mystery and comedy. Here are all the principal time-tried elements of entertainment combined in the requisite proportion to influence business and secure the greatest public demand and approval.

Taking both this output and the regular production and distribution of Pathé Gazette, Pathétone Weekly and Pathé Pictorial into consideration, it can be claimed that Pathé's position in the renting field is not only very dominant, but a reliable source of consistent quality features and periodicals that should not fail to impress those exhibitors all over the country who strive to obtain as diversified a programme as it is possible to get.

Welwyns Proud Record

At Welwyn a very happy state of affairs exists. Throughout the whole past year production did not cease. Throughout the long dismal period of the closure of other studios Welwyn continued to make consistent product, and will continue to do so during 1939. Success from these studies include **Almost a Honeymoon,** Walter Ellis's famous farce; **Save a Little Sunshine,** a mirthquake, to be released on February 6; and **Night Alone,** in which Emlyn Williams plays his first comedy rôle, and is capably assisted by Lesley Brook and Leonora Corbett, to be released on January 23; a thriller, entitled **Dead Men are Dangerous,** to be presented at an early date; **Asking for Trouble,** a riotous farce, which will be followed by **Laughter in Court,** another hilarious story by that popular playwright John Mills.

There have also been added to the schedule for release in 1939, **Tiger Standish,** an original theme based on the intensely exciting mystery stories by Sydney Horler; and **My Wife's Family,** which is a successful adaptation of that excruciatingly funny farce reputed to be one of the greatest laugh-raisers the stage has ever known. In these the exhibitor has everything possible from a box-office point of view—in the case of **Tiger Standish** an exceedingly well-known author whose books are obtainable from any library and read by millions.

Of significant interest is the production **Through Five Reigns** partly produced and partly compiled from Pathé Library and documentary films, which is to have a Trade and Press presentation at an early date. This epic offering is a spectacular canvas of the pageant of the century. It shows very vividly the social and industrial progress of the peoples of the world. The important part Industry plays in world affairs; the progress of the arts and sciences are fascinatingly told and shown in absorbing detail. **Through Five Reigns** is a film of the people for the people, and exhibitors have in it one of the most holding pieces of entertainment ever presented.

Maxine Jennings and Boris Karloff in MR. WONG, DETECTIVE, (Pathe) the first of a new series of thrillers featuring Karloff.

Jackie Cooper is to star in two specials on this year's programme. Of the many stories suggested as Cooper vehicles by 90 per cent. of Hollywood story scouts, only two were selected, and they were stories suggested by Monogram's own script department.

In the 1939 Pathé programme he will be seen in the recently Trade shown success **Gangster's Boy,** with Robert Warwick, Lucy Gilman and Louise Lorimer; and **The Streets of New York,** with a human interest theme of a lad who goes out for success and gets it in spite of his environment. Not a drab story but the type that has made Cooper the box-office bet he is to-day.

Another name that figures a good deal in the year's releases is Boris Karloff, who has now donned the mask of a super-sleuth in contrast to his more sinister and horrific rôles in which he was in danger of becoming stereotyped. In the Monogram series of Mr. Wong stories Karloff is revealed as a likeable personality, who quickly gains the sympathy of the audience. His first Monogram film, **Mr. Wong, Detective,** was well received by Trade and Press. It will be released in 1939 with three other Wong mysteries, **Mr. Wong at Headquarters, Mr. Wong in Chinatown,** and **The Mystery of Mr. Wong.** The stories are all by Hugh Wiley, author of detective fiction.

Jackie Cooper, who is the star in two Monogram Specials, in a scene from GANGSTER'S BOY. (Pathe).

The first Karloff attraction, **Mr. Wong, Detective,** will be released on March 6.

Of special significance is the announcement of Monogram to include in this programme a series of four air thrillers featuring dare-devil ace airman John Trent. The series is based on the famous **Tailspin Tommy** cartoons that are a feature of 350 of the world's leading newspapers. It is calculated that more than 25,000,000 people avidly follow the adventures of this intrepid airman week by week in these newspapers; in addition to which there are several works of fiction in the public libraries by Hal Forest in which he is the leading character. John Trent is no newcomer to the screen. He has been featured in six productions produced by Paramount.

In this new series he will treat audiences to the hazardous thrills and spills encountered by the average air pilot. The titles of his four pictures for Monogram are **Sky Raiders, Midnight Patrol, Flying Aces** and **Crack Up.**

Production Detailed

One of the two Jackie Cooper specials on the 1939 programme has been produced. Trade shown and enthusiastically received by Trade and Press. The second, **Streets of New York,** will go into production within a few weeks.

Frankie Darro's first, **Wanted by the Police,** an action crammed melodrama, is to be released on March 13. It will be followed on the release schedule by **Tough Kid,** a compelling story of the ring, now in production. The two to follow **Tough Kid** are **The Coward,** a touching story of a lad who through a strange series of circumstances becomes a victim of cowardice; and **Mother o' Mine,** a stirring indictment of life in a reform school.

John Carroll will appear in three individual attractions. The first, **I Am a Criminal,** is now in production.

Carroll's second assignment will be a riotously funny story of a harassed Press reporter who finally gets a nationally important scoop. It is entitled **The Star Reporter,** and an attractive cast is being lined up to support. To follow is a featured rôle in one of the Karloff Mr. Wong attractions, and **Under Northern Lights,** a sentimental drama with songs and music.

Real Life Dramas

Not the least important of last year's American screen discoveries was Anne Nagel, attractive blonde recruited from the New York stage. She has a stellar rôle with Marjorie Main, Jack la Rue and Grant Richards in **The Circus Comes to Town,** to be released on March 20. She will shortly be seen in **Gang Bullets** and in **The Girl from Nowhere,** gay comedy drama of hectic days on the Riviera outwitting a gang of Continental jewel thieves.

W. J. GELL, C.B.E.

An important story acquisition is **Murder in the Big House,** by the Rev. Pat O'Neill. It retells in gripping sequence a deed of heroism that really happened during a prison mutiny some years ago.

Another production will be the screening of Gene Stratton Porter's most colourful story and a best seller, **Freckles Comes Home,** a real heart interest epic that will appeal to all picturegoers.

A delightful study of child psychology is presented in **Barefoot Boy,** starring Jackie Moran, to be released on March 27.

Criminal Investigator, a powerful story of a public defender and the purging of crime in a big city corrupt from top to bottom, will go into production early in the year. The twenty-sixth picture on the current Monogram schedule is **Prison Born,** a holding melodrama of a woman's struggle to gain a respected position in society in spite of her lowly birth behind bars of steel.

"Public Newsreel No. 1"

No general announcement concerning Pathé's production activities would be complete without reference to Pathé Gazette, which has now become better acquainted with present-day picturegoers by its slogan—Public News Reel No. 1. Inaugurated in the year 1910 no better slogan would convey in a flash its lengthy existence and unique experience. Within the last few weeks the equipment of the Gazette department has been thoroughly overhauled. New equipment recently installed includes cameras and special lenses and the latest designed recording apparatus which is capable of giving results exceeding the known range of commercial sound reproduction. Every item of national and international importance has been thoroughly covered during 1938. The reel has contained many exclusives and novel items with a distinct news angle.

Popularity of Periodicals

More than 156 top-line variety acts have been engaged to appear in successive issues of Pathétone and Pathé Pictorial in 1939. Vaudeville personalities who are as well known "on the air" as they are on the stage; comedians, jugglers, singers, magicians, quick-change artistes, acrobats, and unique performers will all be presented in the acts that made them famous. Of particular note is the fact that since its registration as British quota, the bookings on Pathé Pictorial have considerably increased.

More and more exhibitors are beginning to realise that it is the one regular weekly featurette obtainable registered as British quota, and its novel make-up is always sure of securing the undivided attention of any audience.

Box-Office Names in Radio List—Continued

story for this great comedian is now under discussion, but plans are in hand to produce this feature as one of the most important ever to be presented by the company.

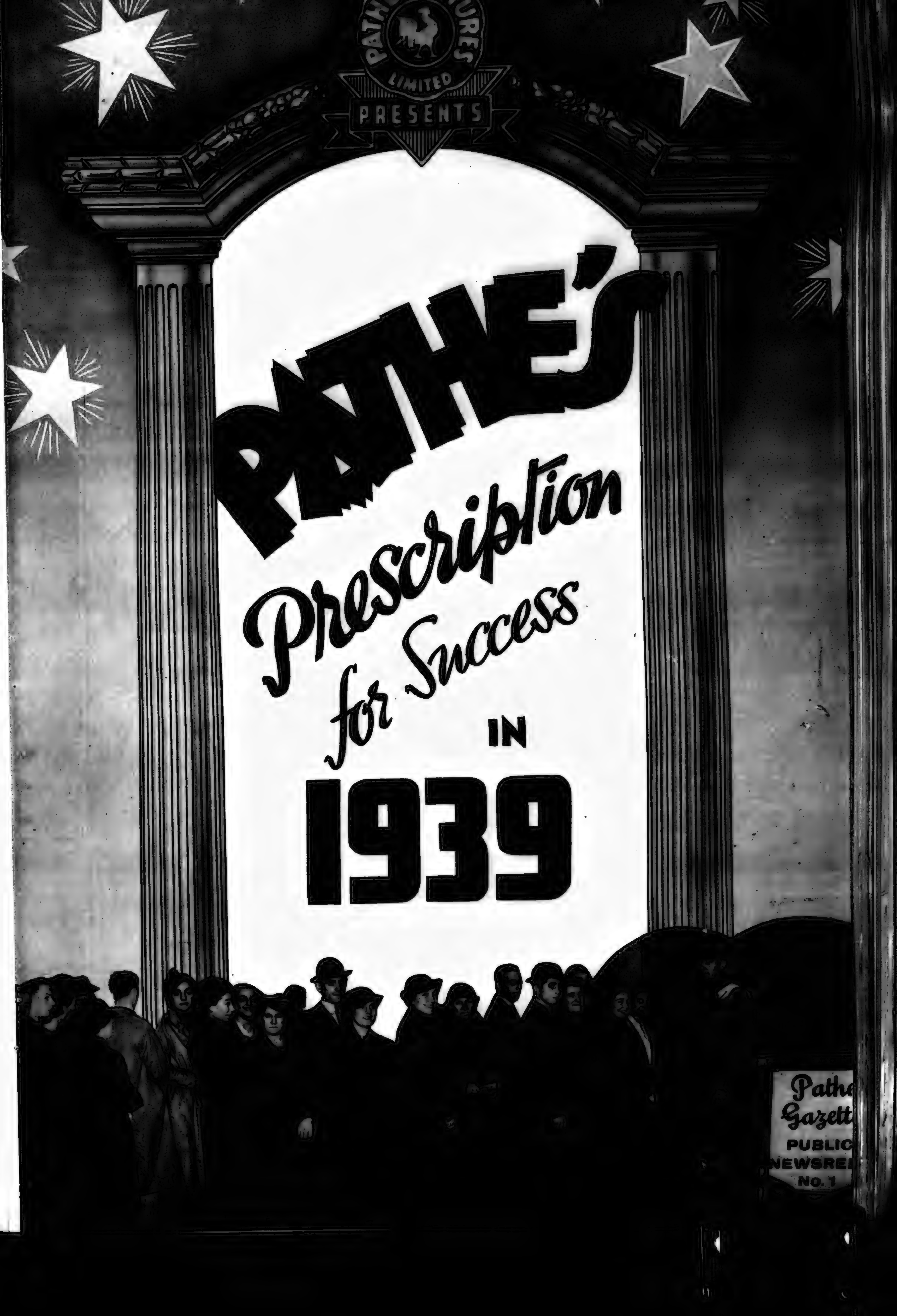
Ginger Rogers will appear as a solo star in two productions. The first of these is a story by Buddy de Silver, entitled **Little Mother.** Ginger Rogers, whose latest success is with Fred Astaire in **Carefree,** has proved through great performances in **Stage Door, Vivacious Lady,** and **Having Wonderful Time,** her magnetic appeal as a solo star. Ginger ranks to-day as one of the greatest box-office draws in contemporary motion picture, and her starring productions, in which she is to be supported by important box-office players, will be among the most lavish features of RKO-Radio's forthcoming programme.

Pursuing the policy of signing great star attractions, RKO-Radio have contracted Carole Lombard, one of screendom's most prominent favourites, to enact the stellar rôle in a production entitled **Memory of Love.** Budgeted as one of the most lavish films ever produced by RKO-Radio, the script of this new feature is being prepared by Dudley Nichols and Hagar Wild. George Haight has tentatively been nominated to direct **Memory of Love.**

Among other subjects scheduled for screening by RKO-Radio during the coming year are **The Inside Room,** a murder mystery; **The Wild Cat Bus,** described as a slant on a new and widespread racket; **Beauty for the Asking,** which has Lucille Ball and Donald Woods co-starred in a story by Edmund L. Hartmann; **Five Came Back,** and **Air Pirate.**

In recent years the name of RKO-Radio has prominently appeared in the featurette field, and their output last year, consolidated by the Walt Disney Mickey Mouse and Silly Symphony subjects, elevated the company to the undisputed leaders of this important branch of the Industry.

For RKO-Radio, 1939 will see them even more firmly entrenched in this enviable position, for, in addition to Walt Disney preparing an even more elaborate programme, and "The March of Time" planning a series of scoops to follow the sensational **Inside the Maginot Line,** the company are to present the most diversified series of sports news, musicals and novelty productions ever released by any one organisation.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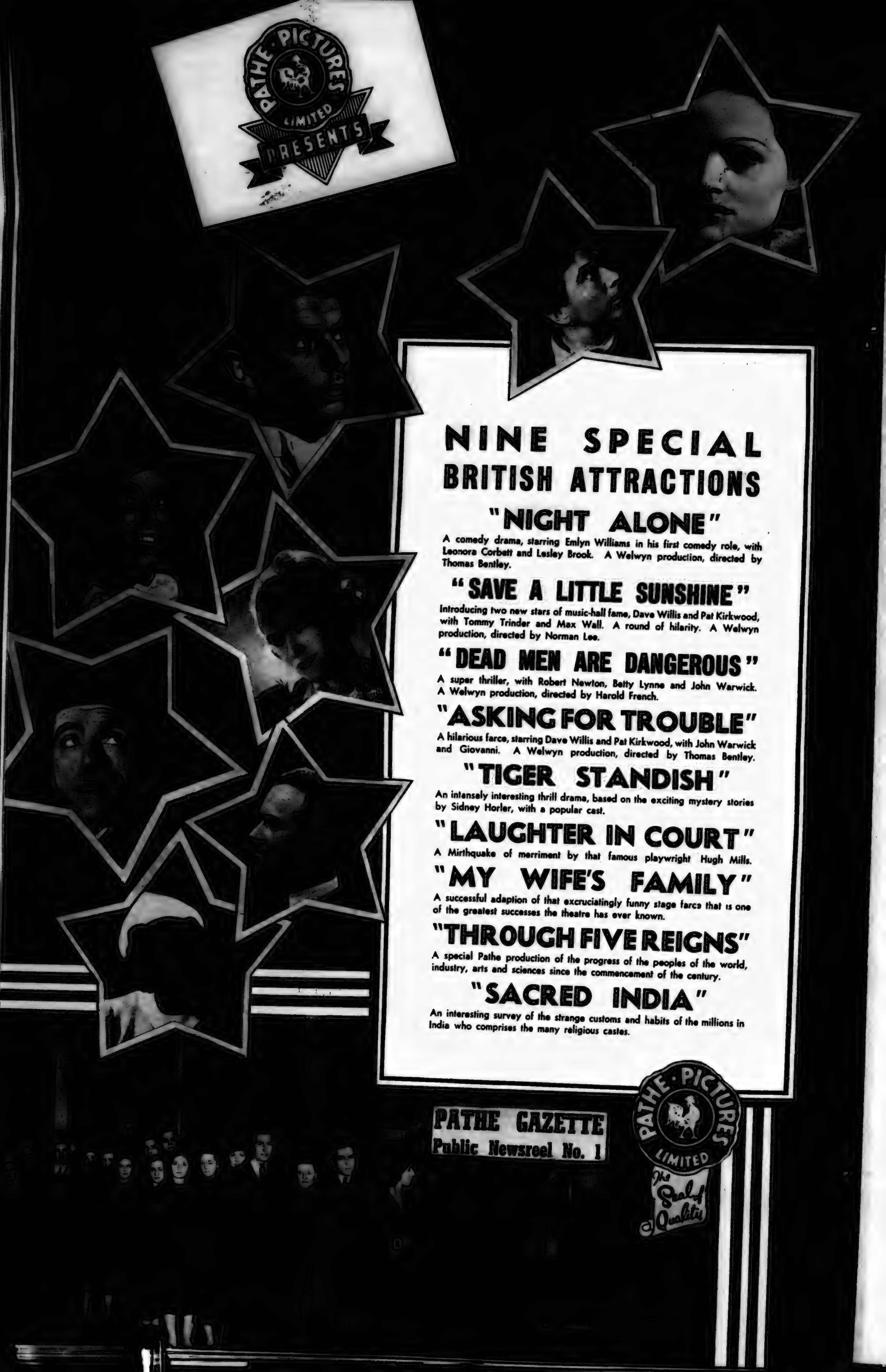


PATHE PICTURES LIMITED PRESENTS

NINE SPECIAL BRITISH ATTRACTIONS

"NIGHT ALONE"

A comedy drama, starring Emlyn Williams in his first comedy role, with Leonora Corbett and Lesley Brook. A Welwyn production, directed by Thomas Bentley.

"SAVE A LITTLE SUNSHINE"

Introducing two new stars of music-hall fame, Dave Willis and Pat Kirkwood, with Tommy Trinder and Max Wall. A round of hilarity. A Welwyn production, directed by Norman Lee.

"DEAD MEN ARE DANGEROUS"

A super thriller, with Robert Newton, Betty Lynne and John Warwick. A Welwyn production, directed by Harold French.

"ASKING FOR TROUBLE"

A hilarious farce, starring Dave Willis and Pat Kirkwood, with John Warwick and Giovanni. A Welwyn production, directed by Thomas Bentley.

"TIGER STANDISH"

An intensely interesting thrill drama, based on the exciting mystery stories by Sidney Horler, with a popular cast.

"LAUGHTER IN COURT"

A Mirthquake of merriment by that famous playwright Hugh Mills.

"MY WIFE'S FAMILY"

A successful adaption of that excruciatingly funny stage farce that is one of the greatest successes the theatre has ever known.

"THROUGH FIVE REIGNS"

A special Pathe production of the progress of the peoples of the world, industry, arts and sciences since the commencement of the century.

"SACRED INDIA"

An interesting survey of the strange customs and habits of the millions in India who comprises the many religious castes.

PATHE GAZETTE
Public Newsreel No. 1

PATHE PICTURES LIMITED
The Seal of Quality

The Monogram
EMINENT AUTHOR
1939 Releases

TWO JACKIE COOPER SUPER SPECIALS

GANGSTER'S BOY	**STREETS OF NEW YORK**
Jackie Cooper in a compelling drama of a boy's love and loyalty to his parents. Directed by William Nigh.	Cooper in the role of his career in a powerful story of a young lad's rise to fame.

FOUR BORIS KARLOFF MYSTERY ATTRACTIONS

MR. WONG DETECTIVE

Introducing Karloff as a super sleuth in holding story of a stolen formula. Directed by William Nigh.

MR. WONG AT HEADQUARTERS

Action-packed mystery thriller, wherein Mr. Wong cleans up the town.

MR. WONG IN CHINATOWN

Another masterful performance by Karloff, who brings a dangerous Oriental to book.

MYSTERY OF MR. WONG

The underworld combines in an effort to put an end to Mr. Wong's sleuthing activities.

FOUR "TAILSPIN TOMMY" AERIAL ACTION HITS

A new series of thrills and spills, featuring the intrepid airman John Trent, with four attractive titles.

SKY RAIDERS **FLYING ACES**
MIDNIGHT PATROL **CRACK UP**

FOUR DARRO ACTION THRILLERS

WANTED BY THE POLICE	**THE COWARD**
Frankie Darro in gripping drama of car racketeers.	Poignant story by Robert Lewis of a victim of cowardice.
FIFTH ROUND	**MOTHER O' MINE**
Stirring drama of a young prize-fighter and the ring.	A touching story of life in a reform school.

PATHE PICTURES LIMITED
The Seal of Quality
ABC
To-day
Western Electric
MIRROPHONIC
SOUND SYSTEM

NEW RENTERS ADOPT SLOW BUT SURE POLICY

Anglo-American Will Study Exhibitors' Special Needs

Established only a few weeks ago as a renting concern, the Anglo-American Film Corporation states that good progress has already been made.

The company's policy is said to be based on meeting the needs of the exhibiting Trade caused by changing conditions.

Betty Burgess & Lloyd Hughes as they appear in I DEMAND PAYMENT, an Anglo-American release

ALTHOUGH only in business a few weeks, the Anglo-American Film Corporation has already made remarkable strides. This is borne out by the fact that an immediate expansion of business is essential, and when decorations and building are completed this organisation will prove one of the most attractive and imposing in the street.

The policy of the directors is slow but sure. Many negotiations are at present in an advanced stage, and these will ensure a regular output of real box-office product.

Negotiations have been completed with J. Boulting, of Charter Films, to make a series of five-reelers of the successful **Consider Your Verdict** calibre. This picture received wonderful Press praise when it was Trade shown recently. The first of this new series is **The Ghost Walks,** the Laurence Housman story, which is an adaptation of "Ghost for Sale." In this film the producers, Roy and John Boulting, are continuing their policy of bringing famous writers to the screen. Roy Boulting will direct and Francis Miller, who adapted **Consider Your Verdict** for the screen, has written the scenario for this picture. Shooting is now well under way. It is a comedy-thriller, and has as a background a rambling old country house, owned by an impecunious county family, and, according to the local superstition, possesses a family ghost.

The new productions will all have stories by eminent authors and will be out-of-the-rut material, with intriguing plots.

Product to hand which Anglo-American are convinced will meet with enthusiasm at the box-office include:—**Legend of Prague,** the film which was banned by Hitler, and is a soul-stirring story dealing with a subject that is front-page news; **I Demand Payment,** featuring Jack La Rue and Betty Burgess; **Mile a Minute Love,** a fast-moving speedboat story of love, intrigue and a gang of crooks, featuring William Bakewell, Arletta Duncan and Duncan Renaldo and directed by Elmer Clifton. In this last film the story tells of the trials and tribulations of a young inventor, who, in spite of hardships and crookery, eventually comes out on top. He wins the girl he loves, and through unfailing faith at all times gets his invention accepted by the Navy. The motor-boat sequences are an exciting part of the film, and most of these were shot at the world-famous racecourse in Balbao, California.

Fury in Paradise is a colourful picture with a tropical background in the islands of the Sulu sea, with an all-native cast. The director is Eduardo de Castro. The tribal conflicts of these glamorous islands form a perfect story for this unaffected offering. The tribal, courtship and religious customs of these people are vividly and authentically portrayed and has the type of novelty, beauty and the sort of dramatic action that filmgoers love.

A delightful incident from FURY IN PARADISE, an unusual offering from the Anglo-American schedule

Flashbacks, which had such a successful run at the Palace Theatre, London, has now been re-edited by K. Sternberg, with an additional sparkling and witty commentary by R. E. Jeffrey, which will more than justify the high standard of perfection which is necessary for it to become one of the box-office clean-ups of 1939.

Two outstanding two-reelers which are bound to assist any programme are **Monarchs of the Mat,** one of the most thrilling films ever made of the World's All-in Wrestling Championship, and **Whither Spain,** a remarkable eye-witness unbiased account of what is happening in Spain—with a delightful commentary by R. E. Jeffrey, who, for the purpose of this film, made a special trip to the country to get first-hand information.

Good, refreshing comedies are a welcome necessity to any programme. None have a better reputation than Educational, which for the past 22 years have led the field in this sphere of entertainment, and during the coming year they will excel their unrivalled reputation.

Anglo-American is perhaps more keenly awake to the changing conditions of the film Industry than anyone, for, being a new organisation, they are perhaps more aware of the competition around them, and they are out to please.

Exhibitors will be wise to start the New Year by making a resolution to keep in constant communication with Anglo-American, the new but virile independent renters who have what it takes to make money at the box-office.

Unity's Big Programme of Continental Hits

SUBJECTS OF "UNUSUAL" INTEREST

UNITY Films' most important announcement for 1939 is that work will be started very shortly on its first British film.

The title is to be **One Out of Millions,** and it will deal with a lad from South Wales who comes to London to make his fortune and is badly disillusioned. It will show London as she really is, from the objective viewpoint of the visitor who gets to know her and who feels very deeply every turn which fate gives. **One Out of Millions** will be produced and directed by George Michael Hoellering, the well-known Austrian producer of **Hortobagy.** The story is taken from his script, and he will be personally responsible for the whole venture.

Top-class Continentals will be released, and among them are **Gens du Voyage,** which will be seen in London very shortly at the Academy Cinema.

This is a story of circus life, with a fine performance by Francoise Rosay as show-woman and lion tamer. It is a film which gets to the root of the Gipsy psychology, showing these wandering people to be just the same at bottom as other human beings, but with a very different outlook from more conventional characters. The love story of two young members of the troupe shows the snobbery which exists between one rank of gipsy and another, and the rules and conventions which they have evolved for themselves, and which they rigidly respect. We see that fear, passion, hate and friendship are as strong or stronger among these wandering people as in any walk of life.

The story concerns the husband of Francoise Rosay, who comes back from prison to dominate the troupe, and it deals also with his son, who grows up in ignorance of his own father's identity.

The next great effort by Unity Films' production unit will be **The Great Illusion,** a synchronised version of **La Grande Illusion,** in which Jean Gabin, Dita Parlo, Pierre Fresnay, Eric von Stroheim and Dalio made such a success. It is hoped to Trade Show this early in the New Year, and it is certain to have a great success when it is shown generally to the public, as it is a plot which cannot possibly be called either highbrow or specialised. It is a film which already has an absolutely unimpeachable reputation, and whenever it is put on at any of the West End Continental halls immediately attracts great crowds of people eager to see it for the first, second or third time.

The Great Illusion is the sort of film which should rival **Mädchen in Uniform** for general popularity, and the fact that the whole dialogue will be spoken in English should give it an advantage.

Guitry On Big Scale

The striking success of **The Cheat** from the point of view of Gaumont-British, who booked it for their circuit, is one of the features of Unity Films' programme. The London run of this film gave every indication of successful provincial showings when it is generally released on January 16.

Sacha Guitry has now gone in for film production on a large scale, and several of his pictures are likely to come to England very shortly. One of them will be **Remontons les Champs Elysees,** in which Guitry himself plays seven different rôles. Thus there is every chance of Guitry becoming as well known in England as any of the famous stars.

Progress on synchronising **The King Goes Gay** is proceeding very rapidly, and the film will be Trade Shown early in the New Year.

K. H. Frank, Unity Films' synchronising director, is most optimistic about the result. He thinks that **The King Goes Gay** will be an even greater triumph for his cause than **The Cheat.** The difficulties which the Unity Films' team overcame in dealing with Sacha Guitry's famous comedy were at least as great as anything to be found in the comedy of Raimu and Gaby Morley. It is not enough to say that **The Cheat** was easy to translate because most of the sound track was simple commentary. There were moments in the film when the characters spoke and laughed which were as difficult to synchronise as any moment in **The King Goes Gay.**

Mr. Frank maintains, therefore, that this second film should be at least as successful as the first.

Moreover, Unity Films do not only feel encouraged because of the technical success of their programme. Indications in the national, provincial and fan papers show that interest in Continental kinema productions is awakening all over the country.

The King Goes Gay is going to be something new in the kinema, for it is an attempt to revive real comedy, which has for so long been lacking in England. Mr. Frank has collected a team of actors whose voices have all the exact

Unity's Impressive Line-up—(*CONTINUED*)

quality of the original French actors. They will repeat this great comedy and turn it into a real English equivalent. Witty satire is a thing which is very desirable on the British screen, and it is the intention to reintroduce this element with **The King Goes Gay.**

"Alerte en Mediterranee"

One of the most successful productions which have yet been played at the Berkeley was **Alerte en Mediterranee.** This great film, which so deeply impressed the critics, gave the Berkeley a chance to show that it could attract the crowds if it was given the right film.

Alerte en Mediterranee is the sort of film which would attract attention wherever it went because of its topical tie-up with recent political questions. The question of peace and war is continually in the people's minds to-day, and with it, of course, the question of the superiority of one nation over another, with which this film specifically deals.

It is not too much to say that **Alerte en Mediterranee,** besides having one of the most appealing and exciting stories of recent films, has also one of the most controversial and topical links possible. Pierre Fresnay is the star.

The Marseillaise will also be appearing in English during the first months of the year. This will be the synchronised version of a film which caused a great stir in France when it first appeared, but which has not yet been seen over here. A few alterations are being made to the French version at the moment, bringing it up to date and showing the history of the French Revolution song and, incidentally, of the French Republic during the last few years.

To the French, "The Marseillaise" is the symbol of freedom and democracy. It represents in a concrete form the break with the old régime, and it signifies the Frenchman's determination never to bow down again before autocratic or despotic rulers.

"Mayerling"

Mayerling remains one of the greatest fims ever made. It has now become a classic, which will always have periodical revivals, and which everybody will "wish they had seen" if they were unlucky enough to miss it.

Its recent run at Tussaud's was its sixth in London, and still it attracted crowds. It seems, then, that **Mayerling** has an inexhaustible following, and it is now being booked by Unity for the provinces. It is, of course, the film in which Danielle Darrieux and Charles Boyer first became famous.

Katia will be free for general presentation in the New Year, and Unity Films anticipate heavy bookings in the provinces. **Katia** has been widely considered as Danielle Darrieux's greatest film, the picture in which she proved herself to be worthy of the name of great actress. If people loved her in **Mayerling** they will adore her in **Katia.** The London public at least is proving this to be true by the way they turn up to the Academy, where it has been breaking records. It should be a certain success all over the country.

GRAND NATIONAL'S INAUGURAL PROGRAMME

38 Features and 44 Shorts for This Year

● A new renting company launched by Jeffrey Bernerd and Maurice Wilson just before Christmas promises, if the aims and policy of the new concern are borne out, a place in the front rank in the trade.
A programme of 32 American productions, six British pictures and about 44 shorts comprises the first line-up of Grand National.

WITH offices in Wallace House, Wardour Street, and with branches now being organised rapidly in Manchester, Birmingham, Liverpool, Leeds, Newcastle and Cardiff, Grand National is preparing to arrange a series of Trade shows, beginning this month, of 32 front-rank American pictures and six major British productions of outstanding quality.

The policy of Grand National is directed to furnishing independent exhibitors all over the country with popular attractions of box-office calibre at the right price.

Exhibitors will be able to judge for themselves when the series of Trade shows is under way at the splendidly equipped and comfortable private theatre at head office which will seat 150.

The line-up of the American product is impressive and the roster of 32 pictures each with star names of proved box-office appeal and good, entertaining stories will guarantee the exhibitor a square deal.

The American pictures to be shown and offered by Grand National are: **Shadows Over Shanghai,** with James Dunn and Frank Morgan; **The Cipher Bureau,** with Leon Ames; Anna Sten in **Exile Express,** followed by **Titans of the Deep,** a sensational deep sea picture, with Dr. William Beebee.

For this picture it has been arranged that E. V. H. Emmett's popular voice will be heard in the commentary. Others in the list are **The Sunset Strip Case,** with Sally Rand; **Long Shot**, a racing drama, with Marsha Hunt; a Robert Hichens story, **Snake Bite,** and also a picture which will create a sensation, **Wonder World,** a story of prehistoric monsters in the greatest thrill spectacle of the year; **The Racket King,** by Rex Beach ; and **Snow Covered Waggons,** by the author of "Wells Fargo."

There will also be a considerable variety of short feature product, including 18 two-reel Grand National comedies and 26 one-reel musical features.

British Product Plans

As regards British pictures it will be the policy of the company to give efficient distribution to as many good box-office pictures as it can acquire from British producers. Already a distribution contract has been entered into whereby they will handle six productions to be made by a newly formed company, Jack Raymond Productions, the directors of which are Jack Raymond, one of the most successful British producers, and Major Steel.

The first of these six pictures to be made by Jack Raymond Productions is an Edgar Wallace story, tentatively entitled **The Mind of Mr. Reader,** in which Will Fyffe is starring at the Highbury Studios. The combination of the human qualities of all Edgar Wallace's stories and the very human appeal of Will Fyffe should make this picture a box-office certainty. Production on this picture started just before Christmas.

A distribution contract has also been arranged with Vogue Film Productions, which, together with those pending with important independent British producers, will ensure an ample supply of good British product.

Further product announcements will be made as soon as possible. In the meantime the directors of Grand National assure the Trade that with the organisation upon which they are engaged in building up, and the steady flow of American and British product already at their disposal, the new concern anticipate that before the year is out they will be in the first flight of renters.

E. R. Russell, a director of the company, represents the American interests, and the directors also announce two other appointments.

Jules Simmons has been appointed sales manager, and his record with exhibitors up and down the country will, it is believed, make this choice a popular one.

Jack Griggs, formerly with RKO-Radio Pictures and First National Pictures, has been put in charge of the publicity department. Other appointments will be announced as and when they are made.

British Lions Record-Breaking Line-Up—*CONTINUED*

A rival gangster steals the "lung," holds it to ransom, which brings the reporter on his track, and results in the original murder being solved.

Another new Republic production already completed is **Down in Arkansaw,** a romantic comedy story of life amongst the hillbillies. Ralph Byrd, who has been seen in several Republic productions, including **Born to be Wild** and **Last of the Cavalry,** has the leading rôle, that of a Government agent who is ordered to try to persuade the hillbillies to leave their mountain shacks and live in the new houses which the Government has built for them.

Robert Livingston, June Travis, Ben Welden and Horace MacMahon will have the leading rôles in another new Republic action thriller entitled **Federal Man Hunt,** which is now in production in Hollywood under the direction of Nick Grinde.

Roscoe Turner, one of America's ace flyers, who has won many records in America, and is considered to be one of the "ace" pilots in the U.S., has been signed by Republic to star in a thrilling story of the air titled **Flight at Midnight.** Further cast is now being assembled for this production, which will be directed by John Auer.

Gene Autry, the singing cowboy, who is recognised by Press and public on both sides of the Atlantic to be the most popular cowboy star on the screen to-day, with all audiences, has been busy making several new musical Westerns. Recently Gene Autry has signed a new contract, and one result of this has been that the budgets on his recent productions have been greatly increased, giving a better production value, a bigger cast, and better stories and songs for the films in which he stars. Also Gene Autry will make several "special" productions each year.

Serials Find Wider Markets

One of Republic's outstanding star discoveries of the year was Roy Rogers, who made his first appearance in **Under Western Stars,** claimed as amongst the finest of outdoor singing films yet made. Boy Rogers' youthful good looks and pleasing personality have made a big impression in America, where his films are in great demand. Republic has decided to star Roy Rogers in a complete series of these films, and in each of them he will appear with Mary Hart, and the pair will be called "The Sweethearts of the West."

"The Sweethearts" will be seen in **Billy the Kid Returns, Come On Rangers** and **Shine On, Harvest Moon.**

Outstanding amongst the action Westerns are the Three Mesquiteers Series produced by Republic. These outdoor thrillers are rapidly growing in popularity in this country. Amongst the series will be **Outlaws of Sonora, Riders of the Black Hills, Santa Fe Stampede, Western Justice, Pals of the Saddle, Wild Horse Rodeo, Heroes of the Hills** and **Overland Stage Raiders.**

The recent successful serials **The Lone Ranger** and **The Painted Stallion** will be followed up by more serials. In the coming year British Lion will release four more chapter plays which will be titled **Dick Tracey Returns, S.O.S. Coastguard, The Fighting Devildogs** and **Hawk of the Wilderness.**

The New Year finds Republic with several important new features in production for inclusion in the British Lion programme. **Federal Man Hunt** and **Orphans of the Storm,** Tommy Ryan's new film, have finished before the cameras and will shortly be shipped to England.

The new production group now in the shooting stage includes **Fighting Thoroughbreds,** a dramatic story of the race track, featuring Ralph Byrd, Mary Carlisle, Robert Allen and George Hayes. Sidney Salkow is directing. An exciting crook story with a new twist entitled **The Mysterious Miss X,** starring Michael Whalen, Mary Hart and Chick Chandler, is now being produced under the direction of Gus Meins.

A romantic comedy of the U.S. Fleet is now in production entitled **The Pride of the Navy,** featuring James Dunn, Rochelle Hudson, Gordon Oliver and Horace MacMahon. Charles Lamont is directing. Gene Autry's next production will be entitled **Riding the Range,** and the Three Mesquiteers will be seen in another outdoor action Western entitled **Red River Range,** which is in production now.

Casting is being completed for two new features entitled **Flight at Midnight** and **Forged Passport,** subjects scheduled for production this month. Latest news from Republic Studios indicates that **Wagons Westward** will shortly go into production. This film, which will be Republic's most ambitious subject yet, is being scripted by Mary McCall, who wrote the scenario for **Craig's Wife** and many other fine films. **Wagons Westward** will be followed by **Doctors Don't Tell,** a subject recently purchased by Republic, which ran as a series in an American national magazine.

Stanley Lupino in HONEYMOON FOR THREE (Victor Film Distributors)

JEFFREY BERNERD

Producers Who Specialise in Shorts

TECHNIQUE DISTRIBUTORS' UNIQUE GROUP

PERHAPS 1938's most notable newcomer to the renters' ranks is Technique Distributors, Ltd. In a phenomenally short space of time they have acquired a reputation for excellent "out-of-the-rut" short subjects, and have gathered together under one banner the cream of British short film producers.

For 1939 Ronald H. Riley, managing director, announces a further step forward for his company in the arrangement with Strand Films for the production of a series of four-reel films of the same high production qualities as their well-known featurettes. Each of the subjects chosen combines a dramatic story with an authentic background of some aspect of our national life.

The Strand Film Co., Ltd., have also arranged to produce one of the most ambitious featurettes ever made, showing Britain to the world—telling of the rise of democracy in this country and how Britain is meeting the problems of the modern state.

Further product from the Strand Film Co., Ltd., will include the first six of a new series of Nature films and, following the nation-wide success of the **Animal Kingdom Series,** a three-reel Animal Kingdom film dealing, in their usual interesting and at the same time entertaining manner, with the evolution of man. This film will be directed by Alexander Shaw and supervised by Prof. Julian Huxley.

In view of the enthusiastic reception accorded to **Reporter in Soho,** meriting an increase in production expenditure, **Roving Reporter Series** will offer higher entertainment value to exhibitors. **Reporter Investigates Liberty** is of great topical interest and is due for early Trade show. This will be followed by **Reporter on Love, Reporter on Pay-Day** and **Reporter on Dancing.**

One of the most important Technique 1939 releases will be a 45-minute feature entitled **The Londoners.** Portraying in a graphic manner the growth and dramatic development of London's governing body, the London County Council, this feature should prove to be one of the most widely publicised films of the year, and offers immense exploitation possibilities to exhibitors.

Starting from the time of Dickens, the film shows, in an impressive production, how a small body of men set out to combat the poverty and squalor which jostled the new era of prosperity. Many months of intensive research have resulted in a film remarkable for its authentic settings, clever characterisation and high entertainment value. The most ambitious production of the Realist Film Unit to date, this picture is in every way qualified to do its part in upholding Britain's prestige at the New York World Fair.

VICTOR NEGOTIATES FOR 20 U.S. FILMS

New Company's Ambitious Schedule

BRITISH PRODUCTION PLAN

VICTOR FILM DISTRIBUTORS, LTD., one of the newer renters, will launch out with an important line-up of British and American features during the next few weeks.

Recently Trade shown was **Honeymoon for Three,** starring Stanley Lupino, which is proving a big booking proposition throughout the country, and this will be followed up by a series of six American features, which will be Trade shown from February onwards.

Negotiations are at the moment proceeding for the acquisition of twenty further American features and a novel series of shorts. The company will also produce a number of British features, which will take care of the company's quota requirements.

Well-known West End plays and adaptations of "best sellers" form the subjects of these British films.

The directors of this new renting concern comprise H. J. Cook, chairman, Victor F. Taylor, managing director, with H. T. Redfern as general sales manager and branch supervisor.

A.B.F.D. TO GO "FULL STEAM AHEAD" IN NEW YEAR

R. P. BAKER

George Formby will Make Two More Comedies

● **With such popular stars as George Formby, producers like Michael Balccn and first-class stories for their Ealing studios, A.B.F.D. promise a New Year of intense activity.**

Reginald Baker has already lined up twelve subjects for production, and these, with a number of hand-picked American pictures, will ensure the continuation of A.B.F.D.'s prestige.

The company's product should appeal to exhibitors, including as it does films ranging from hilarious comedy to spine-tingling thrillers.

BEN HENRY,
General Manager of A.B.F.D.

REGINALD BAKER, Managing Director of A.B.F.D. and its associated companies, A.T.P. and Ealing Studios, Ltd., announces a "full steam ahead" programme for the companies in 1939, both as regards distribution and production activities.

The link with the new production organisation, Capad, will, it is presumed, help to ensure a year of uninterrupted activity at the Ealing Studios, where Michael Balcon is now in charge of production.

Twelve subjects are definitely chosen for 1939, giving an average of one production a month, but actually overlapping each other, so that for most of the year two subjects will be on the floor at the same time. The studios will, therefore, be working to full capacity.

On the distribution side there are a number of films already completed at the studios and acquired from America to be generally released. Some of these have been shown to the Trade and have been favourably received.

A.B.F.D. has under contract one of Britain's most valuable box-office personalities—George Formby—who will again make two films in the coming year. The enormous popularity of this comedian has gone from strength to strength in the past year and it has been generally admitted by the national Press and the Industry that he stands first to-day in the list of money-making box-office names.

The past year has proved, moreover, that his popularity, hitherto centred in the Midlands and the North, is now nation-wide. His films are as much in demand in the southern areas as they ever have been in the northern provinces.

The Release List

A.B.F.D. films awaiting general release in 1939 are:—George Formby in **It's in the Air,** directed by Anthony Kimmins, and featuring Polly Ward, Garry Marsh, Julien Mitchell, Jack Hobbs, C. Denier Warren, Michael Shepley and Jack Melford in support of the star. **It's in the Air,** as the title suggests, shows George in a series of misadventures which land him by mistake in the Air Force, and the story shows how he makes good as an airman.

An ideal subject for the comedian, specially built around his personality, **It's in the Air** makes ideal comic entertainment, with its full quota of thrills besides. Quite apart from the star's tremendous drawing power, this film also adapts itself particularly well to high-powered exploitation by the very nature of its subject.

Negotiations are now proceeding whereby exhibitors will be given valuable facilities to put this outstanding film over in a manner commensurate with its worth, and details of this scheme will be published shortly.

Another George Formby subject, which has only recently been completed and which will be shown to the Trade early in the New Year, is **Trouble Brewing,** also directed by Anthony Kimmins. It was produced by Jack Kitchin, who will also produce the 1939 Formby comedies. In **Trouble Brewing,** George Formby is supported by Googie Withers, Gus McNaughton, Garry Marsh, C. Denier Warren and Martita Hunt.

The story is a hilarious saga of a printer's compositor with a passion for crime detection. With Googie Withers and Gus McNaughton as his faithful allies, George manages to track down a gang of counterfeiters who had managed to elude the police. Needless to say, however, George brews a whole lot of trouble for himself before he accomplishes this difficult feat. Among his misadventures here are two incidents which promise to be the comedy highlights of the year. One is where Formby goes in for all-in wrestling and the other is one in which a battle royal is staged in an old brewery, which the counterfeiters used as headquarters.

Typical Formby songs, put over in his inimitable style, will naturally be featured both in **It's in the Air** and in **Trouble Brewing**. Exhibitors will hardly need reminding that the nation-wide plugging of these songs is in itself exceptionally good publicity for the films.

Two other Ealing contract stars, Jimmy O'Dea and Betty Driver, will have two films released in the coming year and will also make two more each. The first to be released, in which they are teamed together with Edmund Gwenn, is **Penny Paradise,** a delightful comedy-drama of a tug-master who has visions of a fortune by penny pools forecast. Directed by Carol Reed, **Penny Paradise** has all the elements of good, human, down-to-earth entertainment which never fails at the box-office. In addition to that, it presents two new names which are attracting attention together with that ever popular actor, Edmund Gwenn.

In their second film together, **Let's be Famous,** a Capad film produced by Michael Balcon and directed by Walter Forde, they are teamed up with Sonnie Hale. **Let's be Famous** glitters with names which ring the bell at the box-office. In addition to Michael Balcon and Walter Forde, both of whom have been responsible for some of Britain's greatest box-office successes, and in addition to the three popular artistes, the screen credits include the names of the two young Scots boys, Roger MacDougall and Allan MacKinnon, who wrote the story of **Let's be Famoas** and who leapt into prominence by their association with **This Man is News,** and the four musical numbers featured in the film, which have been specially written by Noel Gay, composer of "Lambeth Walk" and whose hits are played, whistled and sung the country over all the year round.

Two other Michael Balcon Capad productions already completed, both of which have already been Trade shown, are **The Gaunt Stranger** and **The Ware Case.**

Two Balcon Features

The Gaunt Stranger is a new screen version of Edgar Wallace's "The Ringer," directed by Walter Forde and with Sonnie Hale, Louise Henry and an attractive young newcomer, Patricia Roc, at the head of an excellent cast. The new title has been given so that it should not be thought a reissue of the original film. It not only marks the welcome return of Sonnie Hale as an actor, but it provides this very popular star with a role entirely different from anything he attempted before.

The success of **The Ware Case** on its Trade showing is sufficiently recent to be remembered by all exhibitors. This screen version of the play, which the late Sir Gerald du Maurier made into one of England's greatest stage successes, stars Clive Brook, and here again a popular star is seen in a new light. Clive Brook gives a performance which has been unanimously accepted as one of his very best. He is a debonair, happy-go-lucky, amusing spendthrift who kills himself in the most tragic circumstances. This character enables Clive Brook adroitly to mix comedy with some fine dramatic acting, and director Robert Stevenson has cleverly combined the elements of comedy and tragedy throughout the film. An outstanding cast supports Clive Brook in the film, and includes artistes of tried box-office calibre like Jane Baxter, Barry K. Barnes, C. V. France, Francis Sullivan, Dorothy Seacombe, Athene Seyler, Edward Rigby, John Laurie, Ernest Thesiger, Glen Alyn and Peter Bull. It is already safe to predict that **The Ware Case** will be generally accepted as one of Britain's most distinguished contributions to really stirring screen entertainment.

Robert Stevenson will also start work early in the New Year on a film which he has written, in collaboration with Roland Pertwee, for his wife, Anna Lee. This is to be called **Young Man's Fancy,** and provides this delightful young actress with a sparkling rôle in a romantic comedy of the eighteen-seventies.

Young Man's Fancy, although set in the 1870 period, is not to be an historical film. The part played by Anna Lee is inspired by Zazel, "the human cannon ball," who actually flourished later than then, and who thrilled London audiences of the 'nineties and after by being shot out of a cannon. This gave Bob Stevenson the idea of having a novel boy-meets-girl theme. The heroine is shot out of a cannon, lands on the edge of the net, bounces off and is thrown into the hero's lap. This novel and amusing idea was the starting-point from which he wrote a gay comedy with a background of youthful romance.

Edgar Wallace Films

Edgar Wallace is more popular than ever and is a safe proposition at the box-office with every type of audience. Exhibitors will, therefore, be glad to learn that among Michael Balcon's 1939 programme is the famous Wallace thriller, **The Four Just Men,** which Walter Forde will direct.

Anna Lee has been cast for the feminine lead—a striking contrast to her rôle in **Young Man's Fancy.** The new version of **The Four Just Men** has been brought up to the minute, and is now played against a background of the turbulent Europe of to-day. Casting is in progress for the other leading roles, and these will be announced shortly.

Later in the year, Walter Forde will make a sequel titled **The Return of the Four Just Men,** which will retain most of the original cast. The same director will also make a thriller with a Russian ballet background.

A.B.F.D.'s directors are busy casting, making sure that many first-rank box-office names will finally be added to those already mentioned.

Big Columbia Subjects for Release This Year—*CONTINUED*

Cary Grant and Jean Arthur will co-star. Cary Grant, who was last seen as co-star with Katharine Hepburn in **Free to Live,** since joining Columbia has had the male leads in **For You Alone** and **The Awful Truth.** He is now right at the top of the ladder, as is Jean Arthur.

Another of Columbia's supers is now being readied for shooting. Tentatively titled **Let Us Live,** this production will be supervised by William Perlberg and will star Henry Fonda and Maureen O'Sullivan, with Ralph Bellamy conspicuously featured.

Other films in preparation are **The Lone Wolf's Daughter,** with Warren William performing the exploits of the famous debonair character; Cary Grant and Jean Arthur in **Our Wife;** Fay Wray and Ralph Bellamy in **Smashing the Spy Ring,** previous titled "International Spy"; and **Goced Girls Go to Paris,** a comedy, scheduled as one of the new season's outstanding pictures.

Jack Holt's Popularity

Jack Holt's long-distance record of stardom is one of the Industry's best romances.

This most famous of virile stars is even more popular now, as the grosses from his recent films prove. The modern public demand for "action" pictures has given an added fillip to films starring this player, and the fact that he will appear in several productions in Columbia' new programme enhances the all-round value of the line-up considerably. In **Crime Takes a Holiday,** he plays the part of a crusading district attorney.

The Strange Case of Dr. Meade finds Holt cast for the first time in his extensive and varied career as a doctor.

Dolores Costello has the feminine lead in Holt's **Wreckage,** for which Gordon Rigby and Tom Kilpatrick wrote the screen play.

Since her remarkable success with Claudette Colbert in **She Married Her Boss,** Columbia has carefully groomed Edith Fellows, the versatile young starlet, until she is now starring with conspicuous success, in the company's first grade films, and her latest, now completed and awaiting Trade showing, is titled **The Little Adventuress.** In this story, with a racing theme, the chief male rôle is played by Richard Fiske, who is one of Columbia's discoveries during the world-wide search for a "Golden Boy."

Homicide Bureau has Bruce Cabot and Rita Hayworth in the featured rôles. A flying drama of thrills, mystery and intrigue in **Flight to Fame,** features Charles Farrell and Jacqueline Wells. **Old Mrs. Murphy and the Machine Guns** is the tentative title of a new picture which Columbia will shortly place in production with Ben Stoloff directing.

Lorna Gray, one of Columbia's most recent discoveries in the company's constant search for new faces and new talent, has been assigned the feminine lead in **Adventure in Sahara,** in which Paul Kelly has the principal male rôle.

Quality in "Shorts"

The fact that Columbia will produce 126 shorts this season is an obvious indication of the increasing popularity of these featurettes, and the studios are making big developments in order to consolidate the high esteem in which Columbia shorts are held, in relation to the shorts product from other major studios.

Once again the famous **Screen Snapshots,** presenting the stars at work and play, will be to the forefront of the programme. This series has been running for 17 years and is romantically linked with the early days of Columbia and right through its remarkable rise to major status. That the "Screen Snapshots" is rated highly by exhibitors was strikingly confirmed a few weeks ago, when an exhibitor, in a key situation in his local kinema advertising, devoted as much space to announcing his playing of a Screen Snapshot as to first feature.

Columbia's Colour Cartoons have already established a very fine reputation. This season the well-known Colour Rhapsodies will again be featured in the programme as well as Colour Tours, an exceptionally appealing scenic series.

Old favourites in Krazy Kat Cartoons and Scrappy Cartoons are once more important items in the line-up, as are the very popular World of Sport Series. Well-known comedy actors are featured in that important section of shorts production activities—two-reel comedies.

In all, Columbia is proud to present a shorts programme second to none.

ASSOCIATED TALKING PICTURES *Present*

GEORGE FORMBY

Produced by JACK KITCHIN ★ *Original Screen Play by* ANTHONY KIMMINS ANGUS MacPHAIL MICHAEL HOGAN ★ *Directed by* ANTHONY KIMMINS

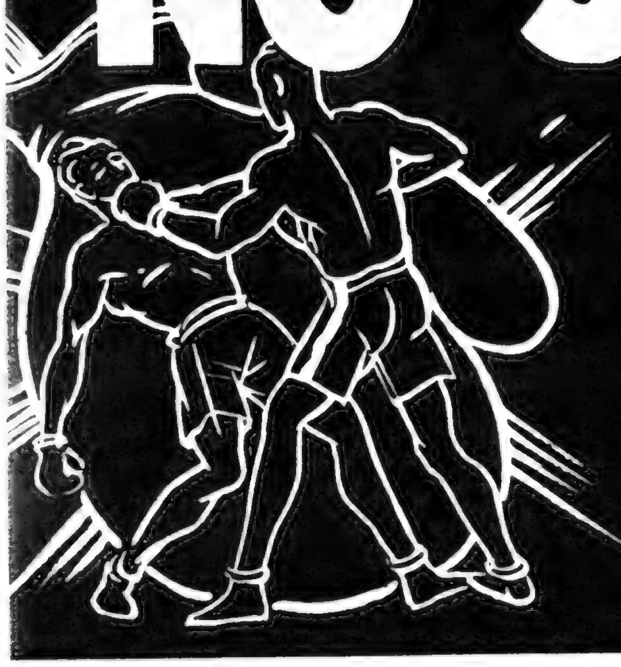
"TROUBLE BREWING

WATCH FOR EARLY TRADE SHOW ANNOUNCEMENT!

ASSOCIATED BRITISH FILM DISTRIBUTORS

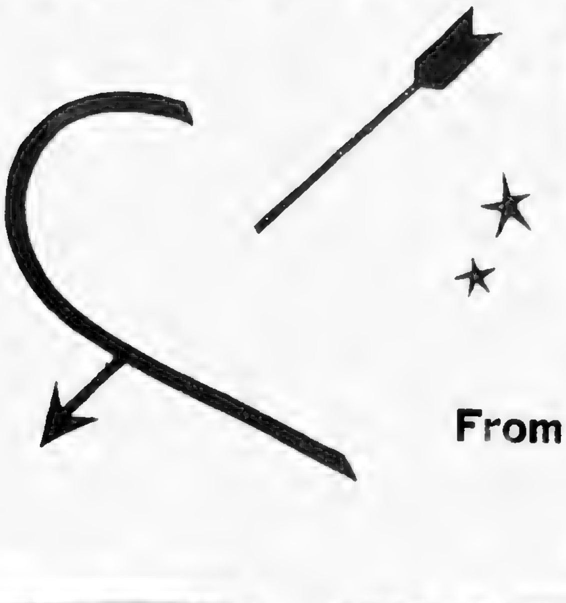
FOUR FOR EARLY

"THERE AIN'T NO JUSTICE"



4
CA
PRODU

"A YOUNG MAN'S FANCY"



A Romantic Comedy

From an original story by Robert Stevenson and Roland Pertwee

Directed by ROBERT STEVENSON

ABFD

OCIATED BRITISH

A·B

ATP HOUSE

Y PRODUCTION!

EDGAR WALLACE'S

"FOUR JUST MEN"

The most popular of the famous Author's stories in which

ANNA LEE

returns to the screen

Important additional names for cast will be announced shortly

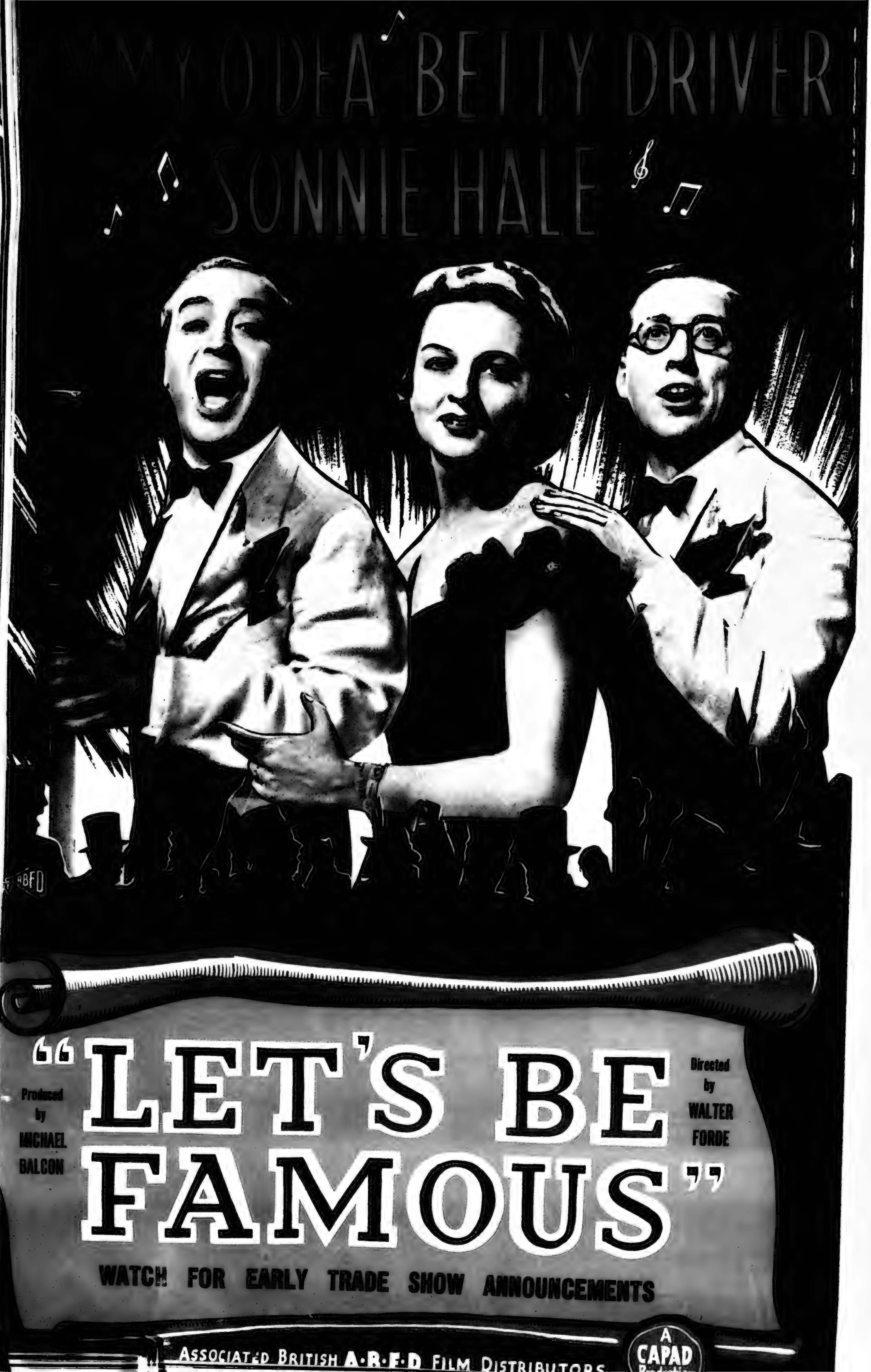
Directed by WALTER FORDE

4
APAD
ODUCTIONS

"EPITAPH FOR A SPY"

B·F·D
-171 OXFORD ST. W.1

FILM DISTRIBUTORS



MMY ODEA BETTY DRIVER

SONNIE HALE

ABFD

Produced by MICHAEL BALCON

"LET'S BE FAMOUS"

Directed by WALTER FORDE

WATCH FOR EARLY TRADE SHOW ANNOUNCEMENTS

ASSOCIATED BRITISH A·B·F·D FILM DISTRIBUTORS

A CAPAD

BRITISH PRODUCTION SECTION

ALFRED HITCHCOCK

TECHNICOLOR

PRODUCTIONS

1935:

"BECKY SHARP."
"TRAIL OF THE LONESOME PINE."
"DANCING PIRATE."

1936:

"RAMONA."
"GARDEN OF ALLAH."
"GOD'S COUNTRY AND THE WOMAN."
"WINGS OF THE MORNING."
"A STAR IS BORN."

1937:

"EBB TIDE."
"NOTHING SACRED."
"VOGUES OF 1938."
"ADVENTURES OF TOM SAWYER."
"HER JUNGLE LOVE."
"THE GOLDWYN FOLLIES."
"GOLD IS WHERE YOU FIND IT."
"DIVORCE OF LADY X."
"THE DRUM."
CORONATION FILM.

1938:

"ADVENTURES OF ROBIN HOOD."
"SIXTY GLORIOUS YEARS."
"MEN WITH WINGS."
"THE MIKADO."
"VALLEY OF THE GIANTS."
"HEART OF THE NORTH."
"JESSE JAMES."
"KENTUCKY."
"SWEETHEARTS."
"LITTLE PRINCESS."
"WIZARD OF OZ."
"DODGE CITY."
"THE FOUR FEATHERS."

TECHNICOLOR LIMITED, BATH ROAD, HARMONDSWORTH, MIDDLESEX.

Telephone: West Drayton 2211. **Telegrams: "Tecnicolor," West Drayton.**

P. L. MANNOCK, "KINE." STUDIO CORRESPONDENT:

PROPHESIES A REAL REVIVAL OF BRITISH PRODUCTION

Ineptitude of Some Studio Executives has been Shown Up by Parliament: Be Optimistic!

DRIVEN into optimism by little more than instinct, I regard the real revival of British production as inevitable. Just how long it will be before it turns up, who can say? Take a look at those studios that are active at this moment. They represent about eight floors occupied out of that total of eighty floors, which includes perhaps twenty that have never got going since they were built.

Yes, it needs a touching faith in the future to take up the stand of an optimist—some subconscious feeling which may be philosophically desperate; yet Britain muddles through eventually. A peak period about three years ago showed an all-time record of thirty features in the making at one time. Most of these were not being wastefully made at all. The comparatively few upon which money was being prodigally spent have been the prime cause of the dry-up of finance.

Only a fraction of the stories which reveal the ruinous and inept methods of a few producers have ever been given the light of publicity. Enough, however, became known to make it a matter for wonder that any industry could be conducted on such lines. Indeed, some of the facts are of such a damning significance that I marvel that any support at all has been given since to any of those responsible. Where such support has been withdrawn, sympathy is due to the production personnel, not to the chiefs.

Brighter Aspects

Brighter aspect of the New Year activity in our studios is the fact that the kind of pictures now being made is the very kind that deserves backing. Some consolation, therefore, can be extracted from the circumstance that someone, at least, is financing British films in a sensible way.

Even more obvious is the moral that this type of production is the one which should be encouraged a great deal more. For it means not only quality but also volume; and volume is at least as important as quality in the Gilbertian position of the moment

Heaven forbid that I should urge any relaxation in the standards of quality. At the same time, the insistence on quality, and its assumed guarantee by compulsory expenditure, was the main plank of the 1938 Act. And what has that Act done? Whatever its good points may be, it has effectively legalised a grave studio slowdown.

On the theory that a picture ranking for triple quota is three times as good as an ordinary one, numbers of people whose livelihoods are earned in studios find their employment cut down by at least half, for the pretence that three times as much work is provided by triple-quota subjects hardly holds water.

Such films may be a great convenience to the distributor, but they are bad for the studio and bad for the stability of production. They are also bad for the showmen. To-day the exhibitor learns that while in 1938 there were 230 new halls opened in the Kingdom, the number of British films made during the year was no less than 140 fewer than in 1937.

What chance has he of getting enough creditable British pictures to comply with the law? The trouble is that not more than 1,000 circuit halls have, by commercial affiliations with studios, the pick of the diminished product, especially of the superior triple-quota subjects. The other 3,500 halls—attended by a considerable majority of the public—are deprived of worth-while supplies, and many of them are wondering where they can obtain any supplies at all.

Politics of Distribution

Then there is the serious question of distribution and its internal politics. The British producer, when he examines the conditions under which native product is sold to-day, finds it hard to extract much comfort from the general situation.

Distributors of Hollywood product have to satisfy those who make their supplies that they are getting the maximum return for them in rentals in this country. This is a hard business fact which is perfectly natural. But is it natural to expect the same intensive revenue-getting methods to be applied to the British product they handle? Is it so outrageous to suggest that Hollywood has in most cases the preference in publicity, sales-talk and booking campaigns? As things are, it would be surprising if it were not so. Who can blame them?

It follows, then, that a considerable section of those who handle supplies have a stronger interest in selling foreign films than British ones. Moreover, this interest is scarcely likely to diminish now that more than one Continental market is closed and most of the others have dwindled.

All this is discouraging, if not disastrous, to the British producer, let down by those whose interests are far from identical with his own. He may entertain the disagreeable suspicion—not necessarily well-founded—that the renter is not really *trying* to sell his British pictures.

So far as it applies to the competitive handling by the same firm of Hollywood product, this suspicion would probably be eased by the existence of more renters handling British product wholly or mainly. In former days there were plenty of these, and I wonder whether we shall see them return?

For the triple-quota films of a firm handling important Hollywood outputs are not nearly sufficient for the exhibitor, who must turn elsewhere for further British films or be fined for breaking the law.

Question of Prestige

At a time when there is a marked shortage of Hollywood product as well, it is odd that Parliament should actively encourage the reduction in the number of pictures made in this country, with its increased number of halls.

But Acts of Parliament, in themselves, are incapable of bringing a single good film into existence. Worthy, entertaining native product is now being clamoured for by the independent showman, who still commands most of the box-offices. There are producers anxious to get going, but unable to get backing. What is happening to the prestige of British films in the meantime?

Fewer pictures means more than studio unemployment. It means loss of continuity in studio staffs, and dispersals difficult to reassemble. It means that the choice of subjects is in the hands of too few individuals. It means the curtailment of development as regards new stars, new directors, new writers

Above all, it encourages those who are still unwilling to believe that good films can be made from £25,000 to £35,000 and show a profit. Metro-Goldwyn, who have given us two superb British pictures, will in due course be followed by Paramount.

The only criticism that can be made against "A Yank at Oxford" and "The Citadel" has nothing to do with their outstanding intrinsic merits, but is simply that they may foster the belief that good British films must cost £100,000 and more. Far too many people believe this.

I am more and more confident that a well-established studio can turn out a dozen pictures a year which will make money for everybody, by intelligent control, imaginative vision, and spending which is neither lavish nor niggardly.

Such pictures alone can put British production on its feet. Those who make them will not be such fools as to bank on an American market. They will, however, take care that every picture is of a kind which American audiences will at least understand. This can be done without either sacrificing national flavour or mimicking Hollywood; it is mainly a matter of casting and dialogue.

Care in Casting

A little more care in this direction and it will be found that more pictures with real merit and British atmosphere are capable of entertaining audiences in the United States. But more important than this is to make pictures which will entertain audiences in Sheffield and Glasgow.

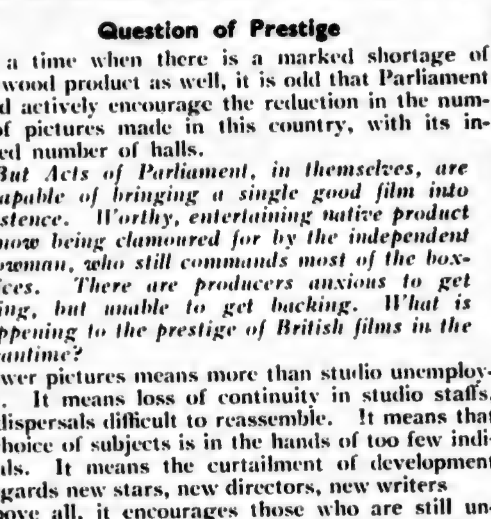
"World distribution," that magic word that used to dazzle some of us, has proved far too often a commercial mirage. The French producer does not bother about it; yet his films to-day, but for the language obstacle, would probably sweep the world. Our own studios are equipped for Hollywood standards of production, but the mistake has been to spend as much as Hollywood spends, and often more, on the reckless gamble of swollen returns which prove imaginary.

Impressive American deals, I am afraid, can only be made in respect of a very limited number of films a year. Such films, I hope, will be very valuable to the Industry in every way. But they will do very little to solve the present problem, which is the yearly manufacture of 200 to 250 films which will satisfy the showmen and the public.

I WISH I COULD SEE IT HAPPENING IN 1939. *IS IT TOO UTOPIAN TO PREDICT IT FOR* 1940?

CHEERFUL VIEW OF FUTURE BY SOUND CITY CHIEF

"Quotas Will Soon Make Studios Hives of Industry"



NORMAN LOUDON

BRITISH film production will soon turn the corner, thanks to the Quota Act. This is the considered opinion of Norman Loudon, Chairman of Sound City.

He is optimistic. He points out that Sound City, although not making any major feature in 1938, kept open all the year, always making something; the staff unit being kept together with the result that overheads were economical. (The fusion of Denham and Pinewood, says Mr. Loudon, is good for the film Industry.) When in any business a competitor cuts overheads to an economical basis, then that Industry benefits mutually.

It means certainly that Sound City can offer reasonable terms to independent producers.

In March, when the six months' quota starts, production will pick up and it will be spread more evenly over the year, especially with Quota going up from 15 per cent. to 25 per cent.

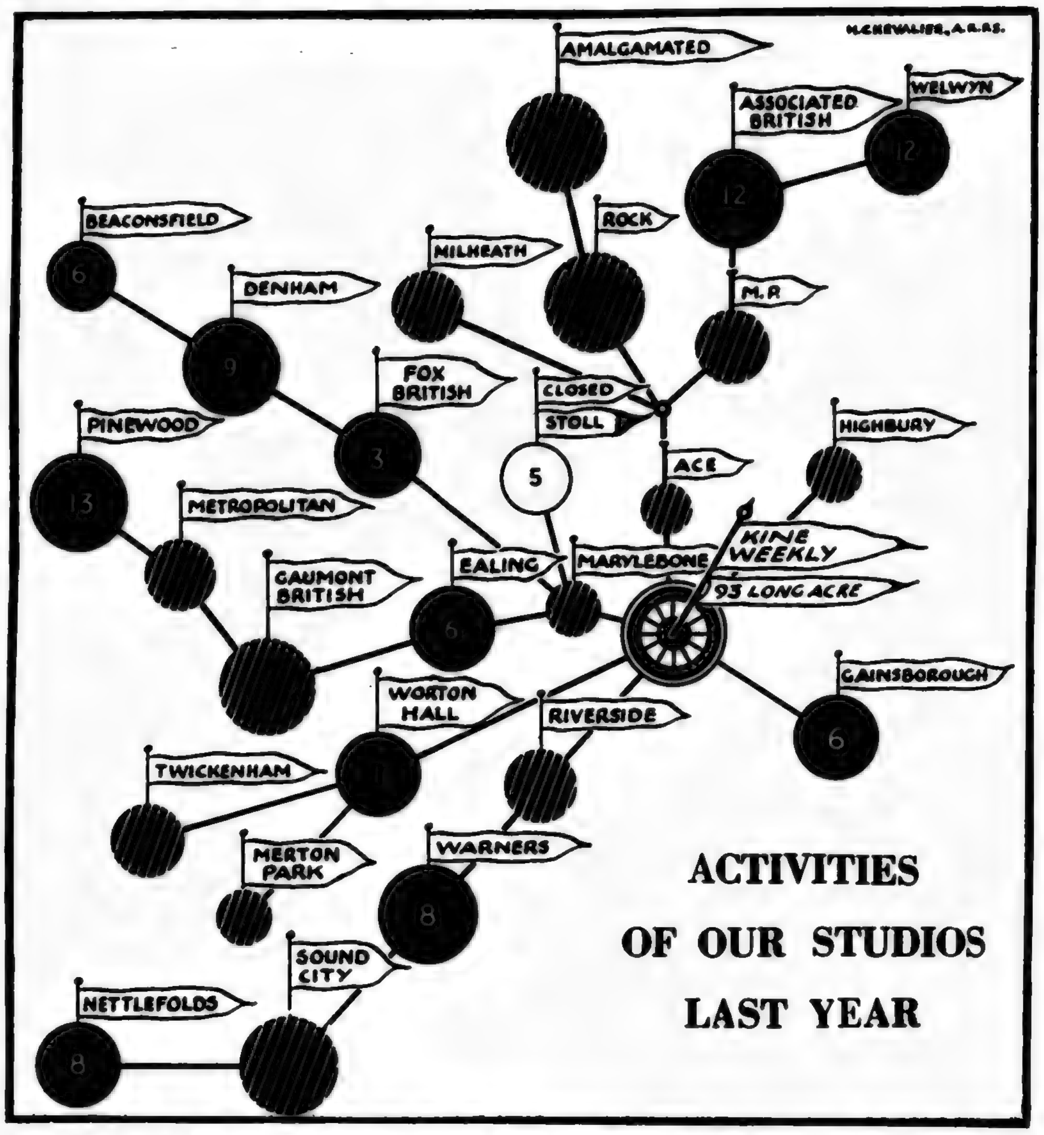
As proof of his argument and optimism Norman Loudon announces that "Two Cities" start shooting a feature in February, and that Gainsborough are at present shooting exteriors at Sound City on the new Will Hay film.

A STATISTICAL SURVEY OF

The Sorry Tale of Wasted

MANY BRILLIANT IMPROVEMENTS IN COLOUR AND TECHNIQUE

A Review by H. CHEVALIER, F.P.S., A.R.P.S.



EXPLANATION of the Above Chart: Numbers in black circles represent total features produced at each studio in 1938. The lined circles are those studios at which NO feature film was made in 1938. At several of the latter studios, however, shorts were produced including ACE, HIGHBURY, MARYLEBONE, MILHEATH, RIVERSIDE and ROCK. NOTE: During 1938 the STOLL Studios were closed; METROPOLITAN rebuilt; and RIVERSIDE extended. DENHAM and PINEWOOD now operate as a single unit

THE YEAR 1938 WILL, BY ALL CONNECTED WITH FILM PRODUCTION, BE REFERRED TO AS THE YEAR OF THE SACRIFICE OF THE BRITISH FILM INDUSTRY. THOSE WHO PLANNED THE GOLDEN FUTURE HAVE PROVIDED A YEAR OF FRUSTRATION WITH STAGGERING RESULTS.

What did happen during the year, following that period of uncertainty when the Bill was being passed, and activity remained of necessity at a new low level?

A bare ten weeks after the Bill became law, eight British studios—Amalgamated, G-B at Lime Grove, Joe Rock, M.P., Sound City, Worton Hall, Fox-British, and Twickenham— lay idle. This represented 333,580 sq. ft. of floor area divided between 26 sound stages, and a tied-up capital of £1,500,000 non-productive.

On December 31, 1938, five of these studios—Amalgamated, G-B, M.P., Sound City and Twickenham—had suffered from a complete lack of production for twelve months. One, Worton Hall, has housed only one production, while Joe Rock has been used for some half-dozen shorts. Thus, in cold fact, 305,000 sq. ft. of floor space and 21 sound stages have been out of production for twelve months. In other words, approximately one-half of our production area has been unused for production, under the new Act.

In addition is the greater loss by the closing of Stoll Studios at Cricklewood, after having been modernised only a few months previously. In this tragic and unexpected happening, 26,125 sq. ft. of floor area divided between four sound stages was wiped out, and a number of people who had been associated with the studios for 15 years were without employment.

SOUTHALL REBUILT

The year provided one unexpected event, that super-optimistic rebuilding of Metropolitan Studios at Southall. Burnt down in 1936, they are now replaced with a single modern sound stage 7,150 sq. ft. in area, which is now available for production.

Several minor alterations at various studios have resulted in the changes shown on the classified chart, and we enter 1939 with

777,652 sq. ft. of floor area,
70 sound stages, and
23 studios.

This compares with 781,202 sq. ft. of floor area, 75 sound stages, and 23 studios in 1938, and with 774,588 sq. ft. of floor area, 73 sound stages, and 23 studios for 1937.

The increasing importance of the production aspect has its relationship to foreign imports, to say nothing of its bearing upon employment in our studios. It is opportune to examine the capital involved in the Industry, for it is not generally realised how important a position the film Industry holds in relation to the so-called heavy industries.

Commencing with the three biggest studios, Amalgamated, Pinewood and Denham, the amount quoted for building and equipment is £2,364,810. To this must be added the costs appertaining to the remaining 20 studios. In calculating these costs I have used an average all-in figure that includes both building and equipment. This is £8 per sq. ft., and as we have a further 440,052 sq. ft. of floor area, the amount is £3,620,416, giving a total of £6,120,416 invested in British studio buildings and equipment.

In addition we have nine laboratories, consisting of Technicolor and Denham, the major plants, Humphries' and Kay's two plants, Olympic, Henderson's, R. E. Strange and Sydney Wake's laboratories, representing a £730,000 investment. Thus in the two main related production industries £6,850,416 is involved.

At present there are 88 active production companies in this country with a total capital of £1,760,000, and 98 renting organisations with £985,600 capital. To these must be added 43 sound reproducing and recording companies representing £960,500, giving a total of £3,706,100.

Therefore, in the production industry, with its allied companies dependent upon the quota Act, the no mean sum of £10,556,246 is invested.

From the production angle, last year only 98 films were produced in this country, against 225 in 1937 and 222 in 1936, or a drop of approximately two-thirds against the previous two years. Of the 98 produced, four were super productions, namely, "Mikado," "Four Feathers," "Citadel," and "Keep Smiling," with a total cost of £950,000. The remainder, 94 productions, accounted for £1,833,500, giving a grand total for 98 productions of £2,783,500.

This figure will come as a surprise to many who have not followed the trend of the year's production, but it must be remembered that a considerable proportion, stated to be 60 per cent., was provided by American and European interests.

KINEMA STATISTICS

Continuing the survey, we cannot divorce the exhibiting section from the production interests, due to the inter-financial arrangements. On this side the capital involved is greater, although many of the allied industries supply the production section as well as the exhibiting side.

Dealing with kinemas first, we have some 5,000, of varying size and luxury. Of these, 50 rank as supers with an average cost of £100,000, totalling £5,000,000. The remaining 4,850, if calculated at an average cost of £15,000, a somewhat conservative estimate, the total is the staggering figure of £72,750,000. Invested capital in kinemas thus totals £77,750,000.

Serving these are 425 equipment companies with £4,120,000 capital, 323 allied industries with £2,100,150 capital, and 52 transport companies with £100,425 capital, giving a further total of £6,320,575.

For complete examination I have classified them into the following groups:—

23 Studios.
8 Laboratories.
88 Production companies.
98 Renting organisations.
43 Sound recording and reproducing companies.
Capital involved: £10,556,246.
425 Equipment companies.
323 Allied industries.
52 Transport companies.
Capital involved: £6,320,575.
50 Super kinemas.
4,850 Kinemas.
Capital involved: £77,750,000.
98 Productions in 1938.
Capital involved: £2,783,500.

The total invested capital amounts, therefore, to £97,412,311. This truly amazing figure gives a new perspective on the production and exhibiting business. Of this amount some £15,500,000 is dependent upon the increase or decrease of production activity, and cannot be lightly disregarded, in spite of the present tendency to minimise the importance of British production activities, as against foreign imports.

Employment figures connected with the production section of the Industry are a little difficult to obtain with any great accuracy, due to what is termed the floating hourly labour. This fluctuates considerably, and at times many workmen not generally connected with the Industry are temporarily absorbed.

5,000 UNEMPLOYED

As regards technical workers, according to the Association of Cine-Technicians, some 850 camera, sound, laboratory, art, make-up and production technicians are registered with them. Of these, some 430 are at present unemployed.

BRITISH PRODUCTION IN 1938

Space and Studio Facilities

AT present the question causing widespread speculation, as far as British production is concerned, is: What exactly has happened under the New Quota? Here, in this unique record compiled by an authority, are facts and figures showing how, as one of the major industries of the country, giving employment to many thousands, Film Production has suffered a severe set-back. With production down by over two-thirds, and thousands out of employment, who will be next to feel the repercussions of the present arrangements? Here are the figures and facts, indicating technical advancements equal to Hollywood, and Films made during the year which rank first, third, and fourth in world rating. What will happen when the Quota Act comes up for review?

The hourly workers include electricians, carpenters, plasterers, stage hands, grips, propertymen, labourers, painters, transport workers, papier-mâché workers, metalworkers and machinists. Last year 6,000 hourly workers found employment in the Industry. At present there are approximately 1,000 working.

In addition, we must allow for directors, musicians, dress designers, wardrobe experts, writers and scenario editors, artists, draughtsmen, research workers—in fact, everyone from all the 250 sections or departments that co-operate to produce a film. The total number employed in the production industry during peak production is 20,000.

It is certain that a large number of so-called technical workers will not be employed again in the Industry, due to closer interworking between various studios, and further to the fact that many were attracted to the Industry during the boom period. This does not, however, belittle the figures quoted.

The formation of a central organisation for the registration of hourly studio labour of all classes, and distinct from any union organisations to which they may belong, is urgently needed, for with any rise in production activity the value of this central clearing house would be quickly appreciated.

WORKERS' ROTA SYSTEM

Operated correctly, with any lay-off of workers from one studio, a rota, and an impartial one at that, at present non-existent, would greatly lessen delays in reproportioning labour to other studios, and reduce the hardship now caused by favouritism.

Similarly, a central casting bureau is also in urgent demand, for, of all sections of the workers employed in production, the crowd worker, or artist, is the one most badly treated. In both these instances we can well fall in line with the Hollywood methods and greatly economise in time and, more importantly, minimise hardship. There are some 2,000 crowd artists registered.

In the case of the casting bureau, it would also reduce the flood of the uninitiated who, wasting time and money, ill afforded, are attracted by the glamour, and seek work around our scattered studios and agencies.

Technically the Industry has advanced considerably during the past year. On the lighting side, further increase in colour production, and the indication of a further considerable advancement in the number of such productions, has brought about the introduction of a new type of arc lamp.

These are the new 150-amp. and 120-amp. R. R. Beard H.I. arcs, fitted with a Perber lens system and the new crater-volt stabiliser. This lamp is the most advanced light source available for motion picture photography. Applicable equally for black-and-white or for colour, its revolutionary features were designed to meet the exacting demands of colour photography.

Chief among these features is the care taken to simplify maintenance. The arc mechanism is completely mounted upon a special end plate, held in position in the cast aluminium housing by four master bolts. All controls and driving mechanism are mounted on this plate, as it is readily removable for cleaning and maintenance.

NEW TYPE DRIVE

A new type of drive is incorporated radically different from present practice. The motor and reduction gear are mounted at the rear of the housing and totally enclosed, ensuring silence in operation. Quick accessibility is ensured by the provision of five master bolts, giving complete freedom for inspection.

Provision is made for rotating a 16-mm. positive and 11-mm. copper-coated negative at 14 r.p.m. for the production of a symmetrical positive crater. A new feature, incorporated in the positive feed mechanism, permits the use of small carbon ends for test purposes and short sequences. The wide aperture short-focus Perber lens projects a smooth field of light with beam divergencies from 8 to 48 degrees.

The crater-volt stabiliser is specially designed for use on circuits liable to voltage fluctuations. It in the supply fluctuation occurs the stabiliser can be brought into action by external connection on the end control plate. A special plug base is provided for insertion of an arc voltmeter for testing or constant reading of arc voltage during operation, and this is quite a new feature on studio arcs.

A noiseless knife action switch is used on this arc, which will prove of great advantage during dialogue with light changes. Sliding doors, length burning indicator, spot positioning indicator, a polarity indicator and a periscope for viewing the crater are among the many novel features of this new arc.

Every one of these new features is the product of actual working experience on colour productions, and will prove of considerable value during the coming year to overcome many difficulties at present attendant to colour production.

Since the question of providing suitable incandescent lighting for colour work has become important, a new type colour-corrected "inkie" has also been developed by R. R. Beard. This, utilising an entirely new control system, will be of considerable advantage in matching inkies and arcs on the same colour setting or production.

A new baby spot has now been added to the R. R. Beard range of lighting equipment, and is now the most modern and comprehensive range available.

Mole Richardson, who have pioneered so many lighting units in the past, have in their Hollywood factory produced a new type of arc broadside. Fitted with a Pyrex front glass, a wide and more even distribution of a light is now obtained.

In addition, the previous difficulty of frequent retrimming is now greatly minimised by the new method of carbon feed mechanism.

The period between trims is now lengthened, and has proved of extreme value where the arc is used in awkward or inaccessible positions. At present the arc is not available in this country, but manufacture is proceeding and it will make its appearance early in the year. Several other companies have introduced newer types of inkie units, and in each

Continued on page 125

BRITISH STUDIOS: FLOOR SPACE, SOUND AND POWER DETAILS

	Studio.	Stages.	Floor Area (Square feet).	POWER SUPPLY. Type used for picture production, apart from other supplies for other purposes.	Total Kw.'s.	Square feet per Kw.	Sound System.
1	**Amalgamated** Elstree.	5	130,000	North Met. Supply using three Metal tank Mercury Arc Rectifiers	3,500	37.1	Western.
2	**Denham** Middlesex.	7	120,000	6—1000 B.H.P. Crossley Diesels generating 750 kw. per set	4,400	27.3	Western.
3	**Gaumont British** Shepherd's Bush, W.12.	5	87,800	Hammersmith Supply Co. using 6 Motor Sets, 4—125 kw. and 2—250 kw.	1,000	87.8	B.A.
4	**Pinewood** Iver Heath.	5	72,710	3—750 B.H.P., 1—1000 B.H.P. English Electric Diesels	2,380	40.4	Western.
5	**Sound City** Shepperton.	6	67,000	5—440 B.H.P. Ruston-Hornsby Diesels generating 275 kw. p.s.	1,375	30.8	RCA Visatone.
6	**Associated British** Elstree.	6	63,000	North Met. Supply using Motor Sets	2,350	19.3	RCA Ambiphone.
7	**Joe Rock** Elstree.	4	44,675	North Met. Supply using Motor Sets	2,000	22.3	RCA
8	**Ealing Studios** Ealing, W.5.	3	23,885	2—600 B.H.P. Ruston-Hornsby Diesels generating 400 kw.	800	29.9	RCA
9	**Warner Bros. First National** Teddington.	3	21,750	1—600 B.H.P., 1—450 B.H.P., 1—330 B.H.P. Rushton Hornsby Diesels	948	22.9	RCA
10	**Worton Hall** Isleworth.	3	21,430	2—300 kw., 1—50 kw., Ruston-Hornsby Diesels	650	32.9	Western
11	**Nettlefolds** Walton-on-Thames.	2	17,200	Walton and Weybridge Supply Co. using Motor Sets	1,000	17.2	RCA
12	**Welwyn Studios** Welwyn Garden City.	3	16,000	Welwyn Garden City E.S. Co. using Motor Sets	716	22.3	Ambiphone.
13	**M.P. Studios** Elstree.	2	13,025	North Met. Supply using Motor Sets	500	26.1	RCA
14	**Fox-British** Wembley.	2	12,382	North Met. Supply using Motor Sets	920	13.3	Visatone. Asfi-Tobis.
15	**Riverside Studios** Hammersmith, W.6.	2	12,380	Hammersmith Borough Supply using Motor Sets	600	20.6	Visatone.
16	**Gainsborough (G.-B.)** Islington, N.1.	2	12,000	Islington Borough Council using Motor Sets	480	25	B.A.
17	**Twickenham** St. Margarets.	1	10,800	Kingston Town Council, using B.T.H. Metal Tank Rectifiers	500	21.5	Visatone.
18	**Highbury Studios** Highbury New Park, N.5.	2	8,580	Islington Borough Council using Motor Sets	600	14.3	RCA Film Recorders.
19	**Metropolitan Studios** Southall.	1	7,150	Metesco	300	33.8	Under consideration.
20	**British Lion** Beaconsfield.	1	6,325	Uxbridge and District Supply Co. (Metesco) using Motor Sets	500	12.7	RCA
21	**Ace Studios** Albany Street, N.W.1.	2	3,900	Marylebone Supply Co.	100	39	Visatone.
22	**Marylebone Studios** Marylebone Road, N.W.1.	2	3,600	Marylebone Supply Co. using Motor Sets	275	13.1	Piezo Electric.
23	**Bushey Studios** Mill Heath.	1	2,300	Watford Town Council using Motor Sets	220	10	Visatone.

TOTALS.

Number of Studios	23	**Stages Added in 1938**	2
Production Stages	70	**Stages Closed in 1938**	3
Floor Area (Square Feet)	777,852	**Studios Closed in 1938**	1

FILMS AS AN INDUSTRIAL ELEMENT OF ENTERTAINMENT

Sane Production Costs will Triumph Over British Studio Crisis

By WALTER MYCROFT

Director of Production, A.B.P.C., Elstree

TEN years ago I arrived at Elstree a stranger to a strange business. I still, then, regarded films as an art. I still do, but it is my definition of art as applied to the kinema that has changed, not I.

Film art is that which pleases the greatest number of filmgoers.

Intellectuals who have attached themselves like limpets in decorative clusters to film production may urge that the definition makes Bad Art, as they see it, but I say that it makes a good Industry.

After all, that is the only definite standard we can possibly accept; to challenge it is to challenge the integrity of the public. That integrity may be instinctive or even subconscious, but it exists. It is real. It is absolute.

For ten years I have sat with the public watching films, ours or other producers'. It is almost terrifying to observe how outwardly untutored, uncultivated people react instantly against anything " phoney," anything pretentious; anything, in short, which does not belong. To them an artistic film is one which is true to itself. The moment it steps out of its class the public quite simply, even dispassionately, " gives it the bird."

When I went there, the great days of Elstree were already beginning. The name was already being established as the trade mark of the whole British film Industry. In the years between, other names have challenged; have come and gone. Elstree remains, and will.

Those early days were the days of the Masters. They, too, also come and go—E. A. Dupont, of " Vaudeville " fame, and later " Atlantic "; Robison, who made " Warning Shadows " and the first " Informer "—Robison is dead; Paul Czinner forgotten, perhaps, as the sensitive creator of the long ago " Nju." To-day Czinner is never to be forgotten as the man who made " Dreaming Lips."

Those were the days when Alfred Hitchcock first brought his own particular film method to its full development with " Blackmail." To-day Hitchcock is back at Elstree, welcomely back, adding largely to the glamour of the rich and rummy " Jamaica Inn."

On the whole, as the years went by the British film Industry was being truly established. It was being built up on the basis that it is necessary to have a home market before bidding for a world market. Success was ahead.

But what actually happened is already a memory, an unbelievable memory, a phase of fantasy to which no pen has yet done justice. The business went berserk, and the British film, which had gained a real position with the British public, began to lose its hard-won popularity. As the torrent of scintillating tosh gained in momentum, the British film began to become a thing of fun, of obloquy, of scorn. A film which might be remiss because too little could be spent on it, might get the sympathy of the public, but a film which was remiss when the boast was how much had been spent on it received nothing but contempt.

The phrase " British Film " became a sneer. A film could be either " good, for a British film," or just " British "; a humiliating situation brought about by people anything *but* British.

But, as said the wise man from the further East, " this, too, shall pass away." The madness has passed, we are back to sanity. British films are gradually re-winning the lost ground.

AS TO ELSTREE, FOR TEN YEARS PRODUCTION HAS GONE ON—AND ON; THROUGH THE FIRST SHATTERING CRISIS OF SOUND; THROUGH THE MADNESS; THROUGH DEPRESSION AND RECESSION. WE HAVE BEEN LEARNING ALL THE TIME AND IT IS OUR BOAST: WE KNOW HOW THE PUBLIC TAKES THE PICTURES WE MAKE—REPORTED DIRECT BY THE MEN ON THE SPOT.

It is stimulating to read again and again of a picture like " Jane Steps Out " preferred to the feature. The public goes to see the " star," but prefers the unheralded British film; there's something about homespun.

One day we shall get the stars, somehow. And then . . . .

ASSOCIATED BRITISH SCHEDULED TO MAKE TWELVE SUPERS AT ELSTREE IN 1939

Unbroken Production During Whole of Last Year

SINCE November, 1937, when Walter C. Mycroft, Elstree's director of production, embarked upon his new production programme, Associated British Pictures have completed nearly 20 feature films.

During the past twelve months production has been carried on without cease, the only quiet spell being the month of August, when it was arranged to have only one production on the floor to enable the production staffs to take a well-earned holiday.

Walter Mycroft's biggest success of the year has been, without doubt, **The Housemaster,** which has been hailed everywhere as the British film of the year; but among other big hits have been **The Terror, Jane Steps Out,** and **Star of the Circus.**

Among the batch of product not yet shown publicly, but having had their Trade presentation, are **Yellow Sands,** with Marie Tempest; **Hold My Hand,** a Stanley Lupino musical with Fred Emney, Barbara Blair and Sally Gray; **Premiere,** with Lodge again the lead, a back-stage murder mystery with a novel twist, and **Yes, Madam,** another sparkling musical, this time with the inimitable Bobby Howes frolicking through with Diana Churchill, " the sweetheart of the British screen," as his new screen partner.

Then there is **Marigold,** the film version of the Scottish period play that will never grow old. At its charity premiere in Edinburgh, where much of it was filmed, it was received with tremendous enthusiasm. Sophie Stewart takes the title rôle, which she played on the stage over a thousand times.

Ready for Completion

The present international unrest and prevailing feeling of patriotism makes **Luck of the Navy,** a recently completed Elstree film, extremely timely. This stirring drama, with its topical touches of A.R.P. work, presents a new masculine star in Geoffrey Toone, who has the part of a gallant young naval officer.

Two more of the latest Associated British Pictures to be completed are **The Outsider** and **Murder in Soho.**

The first stars George Sanders and Mary Maguire, and is a film version of Dorothy Brandon's very poignant play about a young crippled girl who is cured by an unqualified " quack."

Murder in Soho brings Jack la Rue to the British screen in a crime story of popular type set in the luxurious surroundings of a fashionable night club.

Black Eyes, the Russian story which was held up by the illness of Mary Maguire, retakes the floor at Elstree this week. Mary Maguire is now happily quite fit after a convalescent trip to Switzerland. She co-stars with Otto Kruger, who has a fine rôle as a head waiter whose only thought is his daughter, who has been brought up in sheltered fashion.

Jack Buchanan is starring in the new A.B.C. film, **The Gang's All Here,** a comedy-thriller, which after early shooting at Welwyn is now on the floor at Elstree. Four additions to the cast are Charles Carson, Leslie Perrins, Edward Lexy and Anthony Holles.

Varied Future Films

For the future, Walter Mycroft has very varied and interesting production plans. His next film to take the floor is to be **At the Villa Rose,** adapted from the well-known A. E. W. Mason murder mystery novel. The cast is headed by Otto Kruger and Peter Murray Hill. Another A. E. W. Mason story is also scheduled. This is **The House of the Arrow.**

One of the most interesting productions to be announced is the **William** film, which will be a study of British boyhood, adapted from the Richmal Crompton stories which are widely read by children and grown-ups alike.

The central character, a very human and exasperating boy of eleven, who leads his gang of " outlaws " into the most amusing adventures, has not yet been cast, but his father is to be played by portly Fred Emney.

Two new musical comedies are being prepared. These are **Funny Face,** the Astaire and Leslie Henson stage success, in which Fred Emney and Tommy Trinder will appear, and another Stanley Lupino vehicle.

Poison Pen, the successful play by Richard Llewellen, is scheduled for early production. The script is now being written by Walter Summers.

It is expected also that Diana Churchill, Peter Murray Hill and Geoffrey Toone will be featured in **First Episode.**

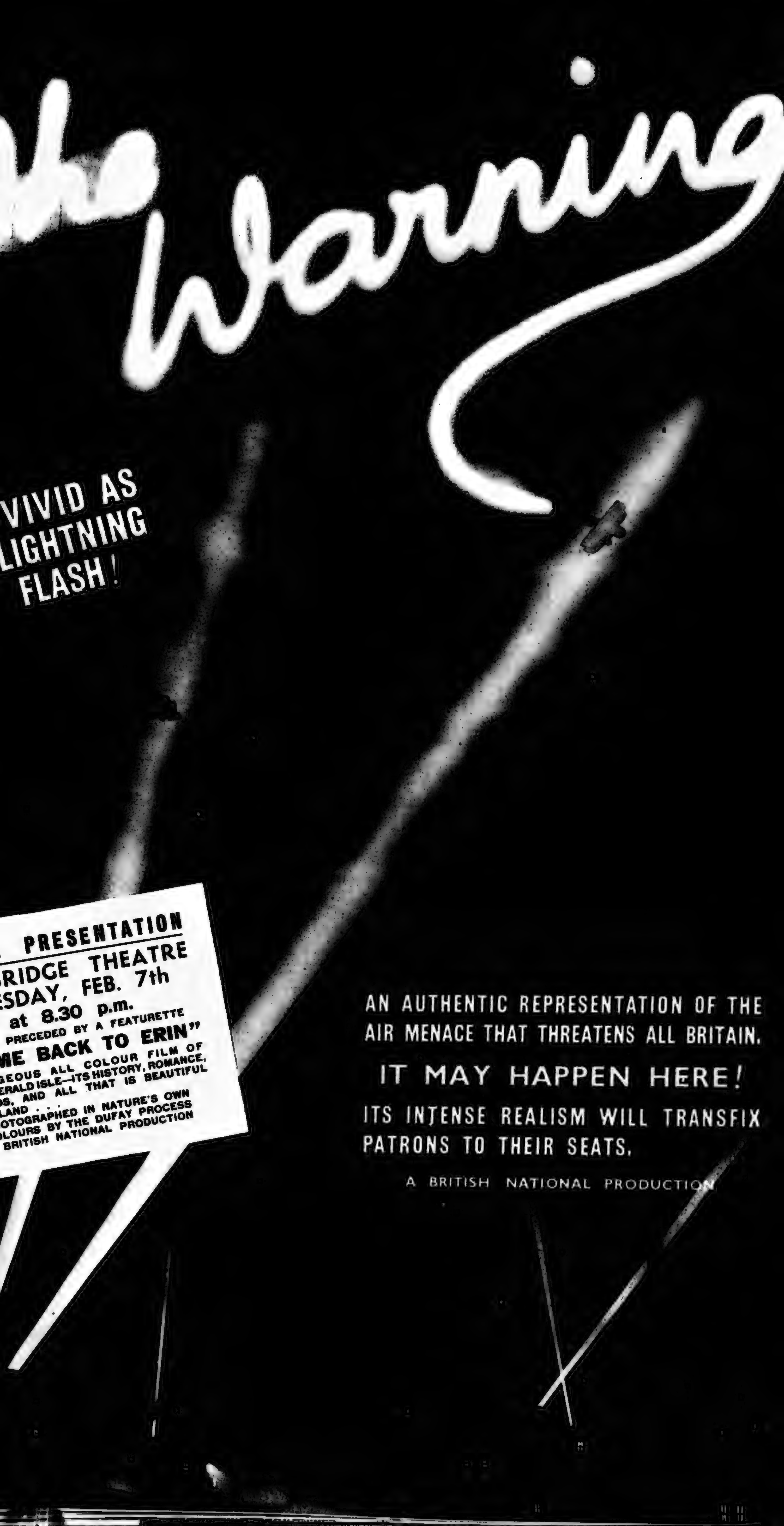
Coffee for One and Piccadilly, an underworld thriller by Gordon Beckles, and **Café de Paris** are other scheduled subjects, while **The Farmer's Wife** is to be made again with authentic West Country locations.

Geoffrey Toone, Elstree's " naval hero," is to wear uniform for the third time in **The Middle Watch,** a musical film version of the Ian Hay comedy.

Director Thornton Freeland, Jack Buchanan, Googie Withers and Edward Everett Horton at work on THE GANG'S ALL HERE set at Elstree

A. E. W. MASON'S
FAMOUS THRILLER
AND BEST-SELLER—

AT THE VILLA ROSE



he Warning

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LIGHTNING
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ME BACK TO ERIN"
GEOUS ALL COLOUR FILM OF
ERALD ISLE—ITS HISTORY, ROMANCE,
OS, AND ALL THAT IS BEAUTIFUL
LAND . . .
OTOGRAPHED IN NATURE'S OWN
OLOURS BY THE DUFAY PROCESS
BRITISH NATIONAL PRODUCTION

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IT MAY HAPPEN HERE!

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"THE MIKADO"
"KEEP SMILING"
"STOLEN LIFE"
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PARAMOUNT HAVE ALREADY SCHEDULED SIX

David Rose's Ambitious British Programme of Stars and Stories

David Rose, Managing Director of Paramount Film Service

ON his return from the States, Mr. David Rose, managing director of the Paramount Film Service, Ltd., confirmed the details announced of Paramount's ambitious programme of British production. Six films are already scheduled and, as indicated, Paramount's future British productions will be on a scale in line with the best Paramount tradition.

Subjects to be made in England will be selected from the numerous literary and dramatic properties held by the company and acquired from time to time; suitability of atmosphere and locale deciding whether given picture is a British-made or Hollywood subject.

Chinese Fish, a topical story of Europe in crisis, is now in the initial stages of production at Pinewood. J. Elder Wills is the director.

French Without Tears, the enormously popular Criterion stage success, will probably have Ray Milland and Olympe Bradna in the star rôles, but probably will be set back owing to Milland being recalled to Hollywood for a prominent rôle in "Beau Geste."

Definitely set for production here in the near future also are A. J. Cronin's best-seller **Hatter's Castle**, Sir J. M. Barrie's **The Admirable Crichton**, and **Legitimate Expenses**, a sequel to the brilliant **This Man is News**. It is probable that the successful team of Barry K. Barnes and Valerie Hobson, who played in **This Man is News**, will again appear in **Legitimate Expenses**, of which the script is being prepared by Roger MacDougall and Allan MacKinnon, authors of **This Man is News.**

Rudyard Kipling's **The Light That Failed**, the rights of which were acquired from the author shortly before his death, is another picture which will possibly appear in Paramount's British production schedule.

ANTHONY HAVELOCK-ALLAN

Havelock-Allan Produces "The Lambeth Walk"

PINEBROOK MADE FOUR IN 1938

WITH Richard Norton in charge of production, and with Anthony Havelock-Allan as executive-producer, four films were made by Pinebrook at Pinewood during 1938.

They were **A Spot of Bother**, with Robertson Hare and Alfred Drayton; **This Man is News**, co-starring Valerie Hobson and Barry K. Barnes; **Lightning Conductor**, with Gordon Harker and John Lodge; and **The Lambeth Walk**, starring Lupino Lane.

Of those exhibited, undoubtedly the most successful was **This Man is News**, which David MacDonald directed for an original story and scenario by Roger MacDougall and Allan MacKinnon. A newspaper story of life in Fleet Street, it received unstinted praise in the Press, and was welcomed with enormous enthusiasm by audiences all over the country. Many critics voted it the most entertaining British film of the year.

So successful has it been that producer Anthony Havelock-Allan recently announced that a sequel would be made pursuing the adventures of the newspaper hero and his wife in Paris. It is tentatively entitled **Legitimate Expenses**, and will again co-star Valerie Hobson and Barry K. Barnes.

Lightning Conductor, directed by Maurice Elvey, presented an exciting, topical story about stolen balloon barrage plans in which broad comedy and racy melodrfama were cleverly interwoven.

A Spot of Bother, directed by David MacDonald, renewed the partnership of Robertson Hare and Alfred Drayton, and succeeded in duplicating the success of the original London stage show from which it was adapted. It was distributed by G-F-D.

The Lambeth Walk, based on the phenomenal stage show **Me and My Girl**, was recently completed under direction of Albert de Courville. In it Lupino Lane makes a return to the screen after a long absence. The cast includes Sally Gray, Sir Seymour Hicks, Enid Stamp-Taylor and Wallace Lupino. The picture is being distributed by M-G-M.

LOUIS LEVY HAS A BUSY YEAR

Films, Variety and Broadcasting

LAST year was exceptionally busy for Louis Levy, who, in addition to being musical director to the Gaumont-British and Gainsborough companies, also provided music for about 40 per cent. of the pictures made by other British film companies.

For M-G-M's **The Citadel** he has both composed and recorded music, and has been working on the **Lambeth Walk** at Pinewood. He has also recorded music for **Pygmalion, Climbing High, Everything Happens to Me, Hey, Hey, U.S.A., Old Bones of the River, Follow Your Star, Alf's Button Afloat, Owd Bob**, and many other important films.

1939 promises as much, if not more, work for Louis Levy, and, in addition to film work, he has extensive broadcasting activities under a year's contract with the variety department of the B.B.C., presenting a second series of his popular "You Shall Have Music" series.

PINEWOOD TRIUMPHED OVER PRODUCTION DIFFICULTIES

RICHARD NORTON'S OPTIMISM

CAPT. RICHARD NORTON, managing director of Pinewood, in reviewing the activity of the studios in 1938, asserts that the many pictures already publicly exhibited have more than justified the faith placed in them. Eight of these films were designed for world-market consumption.

Stars who worked at the studios last year included: Elisabeth Bergner, Leslie Howard, Jessie Matthews, Gracie Fields, George Sanders, Gordon Harker, Kenny Baker, Barry K. Barnes, Valerie Hobson, Michael Redgrave, John Lodge, Lupino Lane, Sally Gray, Tom Walls, Robertson Hare and Alfred Drayton.

Directors engaged were: Paul Czinner, Anthony Asquith and Leslie Howard in partnership, Victor Schertzinger, Monty Banks, Albert de Courville, Maurice Elvey, Carol Reed, David MacDonald, Thornton Freeland and Eugene Ford.

And these were the films made: **Pygmalion, This man is News, Stolen Life, Keep Smiling, The Mikado, Climbing High, Crackerjack, Lightning Conductor, So This is London, The Lambeth Walk, Inspector Hornleigh**, and **A Spot of Bother.**

Although the number of pictures produced showed a decrease compared with 1937, it is pointed out that this was due to the very difficult period through which British production has been passing.

Of the films made at Pinewood and already shown, the greatest success was **Pygmalion.** It ran for two months at the Leicester Square Theatre in London, and was only withdrawn to make way for another film which could not be held back.

GEOFFREY TOYE

V. SCHERTZINGER

An equally important event during 1938 was the return to the screen of Miss Elisabeth Bergner in her fifth British film, **Stolen Life**, made by Orion Productions. Although the picture has not yet been trade shown, it is predicted that it will be one of the sensations of the New Year.

Pinewood's First Colour

Colour came to Pinewood for the first time when it was applied to the Gilbert and Sullivan opera-film **The Mikado.** The picture was produced by Mr. Geoffrey Toye, and directed by Mr. Victor Schertzinger, who came over from Hollywood specially for the purpose. Kenny Baker, Jean Colin and many of the D'Oyly Carte players appear as leads in the film.

One of the sensations of the year was the Pinebrook film **This Man is News**, which Paramount are distributing. Produced by Anthony Havelock-Allan for a modest sum, and directed by David MacDonald, this was the film of Fleet Street newspaper life which Lord Beaverbrook confessed left him spellbound. It co-stars Barry K. Barnes and Valerie Hobson, and has been praised by the Press for its exceptional entertainment values, for its action and polish, for its accurate portrayal of newspaper life, and for the remarkable fidelity of its Fleet Street atmosphere. So great has been its success that the producers have decided to make a sequel to it early in the New Year.

Mr. Havelock-Allan also produced **Lightning Conductor**, a robust comedy-drama of stolen air defence plans, and a chase across London in which Gordon Harker and John Lodge were teamed for the first time. Sally Gray played her first important screen part in this film, for which Maurice Elvey was directorily responsible.

Sally Gray's Work

It was on the strength of her work in this picture that Sally Gray was awarded the rôle of Lupino Lane's leading lady in **The Lambeth Walk**, the talkie version of the great London stage success "Me and My Girl," which has just been completed.

Rights to the stage show were obtained by this British concern only after a fierce battle with Hollywood, and there is every prospect that it will prove as big a hit on the screen as it has on the stage. **The Lambeth Walk** was directed by Albert de Courville, and the cast includes Sir Seymour Hicks, Enid Stamp-Taylor and Wallace Lupino. It is being distributed by Metro-Goldwyn-Mayer.

Three films were made by 20th Century-Fox at Pinewood during 1938. Perhaps the most important of these was **Keep Smiling**, starring Gracie Fields, which, they say, is her best film to date. It was directed by Monty Banks.

The other two were: **So This is London**, which Thornton Freeland directed, with George Sanders, Robertson Hare and Alfred Drayton as the principals, and **Inspector Hornleigh**, in which Gordon Harker starred under Eugene Ford's direction.

Bergner Stars in "Stolen Life"

COMPLETES NEW FILM FOR ORION

ONE of the most important film events of 1938 was the return to the screen of Elisabeth Bergner, after an absence of two years.

Her new picture, "Stolen Life," was recently completed at Pinewood by Orion Productions, for whom it was directed by Paul Czinner, and, according to advance reports, it would seem to be the best film the star has yet made. It is to be released throughout the world by Paramount.

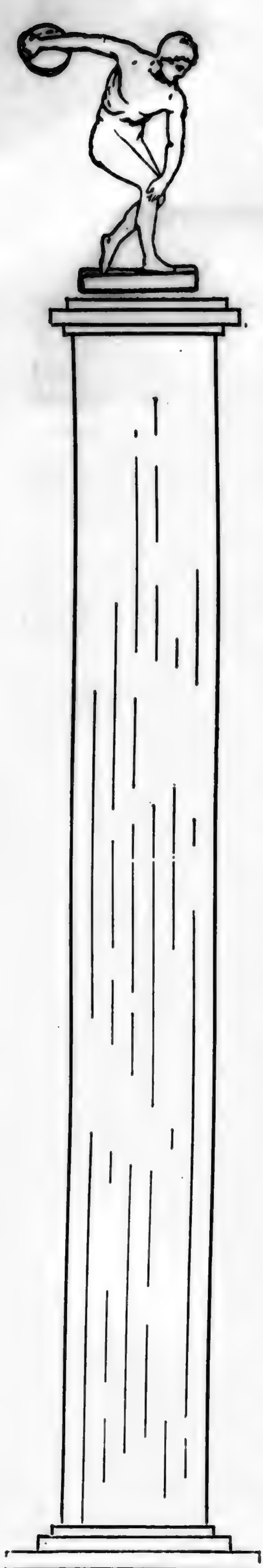
Adapted by Margaret Kennedy from the prize-winning Czechoslovak novel by K. Benes, "Stolen Life" tells an unusually dramatic story in which Bergner plays a dual rôle—that of twin sisters in love with the same man.

The scene is constantly shifting, and the picture's varied backgrounds include the Dolomites, Athens, the Himalayas, and a Brittany fishing village.

Bergner receives support from an exceptionally strong cast which includes Michael Redgrave, Wilfrid Lawson and Richard Ainley.

The scenario was written by George Barraud, and an original musical score has been composed by William Walton, who wrote the incidental music of "Escape Me Never." In "Stolen Life" Walton's score is played by the London Symphony Orchestra.

Elisabeth Bergner and Michael Redgrave in a scene from STOLEN LIFE, recently completed at Pinewood for Orion Productions.



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A MONUMENTAL BUSINESS

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BIG LONDON FILMS BUDGET FOR PRODUCTION

Denham Busy for Next Eighteen Months

SABU IN "THIEF OF BAGHDAD"

Alexander Korda, Chairman and Managing Director of London Films

Irving Asher, Associate Producer of London Films who is responsible for Columbia's British pictures.

ALEXANDER KORDA returns to Denham from America on Jan. 15 to start his next Technicolor film, "The Thief of Baghdad," starring Sabu, Vivien Leigh, Conrad Veidt, Paul Robeson, and probably Jon Hall.

Writers, costume and scenic designers, composers and lyric writers have been working for several months on the final shooting script of **The Thief of Baghdad.** For the past six months "S.E.D."—the Special Effects Department—at Denham have been working out sequences in which Sabu will fly on the magic carpet. The final script of this film is based directly on the "Arabian Nights," and captures much of the fantasy of the original which only a boy with the popularity and youthful appeal of Sabu can portray on the screen.

Since the release of **The Drum** and his successful American tour, Sabu has become one of the ten greatest stars of the world.

Vincent Korda, famous art director, brother of Mr. Alexander Korda, has spent several weeks in Morocco studying local colour and customs for the sets of **The Thief of Baghdad,** and Mr. Muir Mathieson, who conducted and supervised the music for **The Drum,** has been working with several leading composers on the score.

Sabu Will Sing

It is intended that Sabu shall sing two numbers in **The Thief of Baghdad,** and for that reason he has been training for several weeks with Mr. Topliss Green, who is impressed with the boy's voice and unfailing ear for pitch.

Marc Allegret, one of the younger French directors, who directed **Orage** and **Gribouille,** will direct **The Thief of Baghdad.** He has been working at Denham for some weeks. The script is being written by Claud Puget and Ian Dalrymple.

With **The Four Feathers** unit returning from the Sudan on what has been the biggest location ever undertaken by a film company in this country, Mr. Alexander Korda is completing the first film in his schedule of world-wide pictures in Technicolor for 1939. Mr. Irving Asher is associate producer on **The Four Feathers** and **The Thief of Baghdad.**

The Four Feathers will bring, as other Korda productions have done in the past, new international stars before the cinemagoing public. John Clements, famous for his part in **Knight Without Armour** and **South Riding,** gets his first big chance in the part of Harry Faversham, who receives the white feather in A. E. W. Mason's famous story "The Four Feathers." With him is Ralph Richardson, who also was hailed as a success in **South Riding** and **The Divorce of Lady X,** and who will be seen shortly in the first Columbia British picture **Q Planes,** produced by Irving Asher.

Miss June Duprez has the feminine lead in **The Four Feathers,** for which she brought her own test to Mr. Korda at Denham after 400 tests had been made over a period of a year with a view to finding someone for the part of Ethne in the picture.

C. Aubrey Smith, who postponed his return to Hollywood in order to appear in **The Four Feathers,** plays the part of General Burroughs, Ethne's father. Also in the leads are two newcomers to British films, Donald Gray and Jack Allen.

In the Sudan Sands

Zoltan Korda, who directed three of the most successful box-office films of London Film Productions, **Sanders of the River, Elephant Boy,** and **The Drum,** in Technicolor, is directing **The Four Feathers,** and has been on location at Sabaluka Gorge, 40 miles from Khartoum, in the desert of the Sudan.

Here, with the co-operation of the military and civil authorities and the active participation of the 1st Bn. East Surrey Regiment, they re-live for the screen Kitchener's famous campaign of the Sudan wars, which ended with the capture of Khartoum. Besides the East Surrey Regiment, 4,000 natives, 500 members of the Camel Corps, members of the Sudan Defence Force, and many other native troops have taken part in the making of what should prove to be one of the most spectacular and exciting films of the year.

The unit was visited at the camp by Sir Stewart Symes, Governor-General of the Sudan, Lady Symes, and the Governor-General's suite, and filming was watched by many leading officials, including the G.O.C.-in-C., Egypt, Palestine and the Sudan, Lt.-Gen. Sir Gordon Finlayson.

Two of the highlights of this particular location were the staging of the battle of Omdurman and the hauling of the British Army in boats over the cataracts of the Nile, in which two Nile steamers used by Kitchener in the original campaign were used again.

Alexander Korda believes that in **The Four Feathers** he will have one of the outstanding films of 1939 produced by any company, whether here or in Hollywood. **The Four Feathers** is only one of the films in colour which form part of the company's policy since the success of **The Drum.**

Merle Oberon's success in **The Divorce of Lady X** in colour will be followed up in 1939 by the showing of **Over the Moon.**

Her next picture will also be in colour, and will be the story of Pocahontas, which will be laid half in Virginia and half in London. The scenario will be written by Lajos Biro and Carl Zuckmayer. Korda also plans to make another film with Miss Oberon in 1939.

Also in the largest Technicolor programme scheduled by any producer in the world, Korda includes a second picture for Sabu to start production in March—the famous character Mowgli from Kipling's stories, **The Jungle Book.** The scenario will be written by R. C. Sherriff. Sabu will again be directed in this film by Zoltan Korda.

Also in production at Denham is the final script of **Burmese Silver,** by Edward Thompson, Sir Robert Vansittart and Lajos Biro. Michael Powell, who is now directing **The Spy in Black** for Columbia at Denham, spent several weeks' research in Burma for **Burmese Silver.**

With the release of **Prison Without Bars** in 1939, and the planning of other pictures, London Films has a schedule of front-rank films which will keep this unit at Denham busy for the next 18 months.

Denham Laboratories Record Output in 1938

PLANT TO MEET ALL DEMANDS

DENHAM Laboratories commenced operations in January, 1937, and now in January, 1939, can be classed in the front line of laboratories in Europe.

The record of productions processed during the year 1938 shows that a very high percentage of negative was entrusted to Denham Laboratories, including the products from the major American companies. One has only to glance at the list in the advertisement, in this issue of the KINE., to fully appreciate the quantity of negative that was processed.

Every effort has been made to keep up with the times. For instance, one of the large theatres has been equipped with Western Electric "Microphonic" Sound, in fact it is one of few private theatres so equipped. The acoustic treatment of the two large theatres is so arranged that one is "livelier" than the other to suit the personal tastes of the customers.

In order to meet the added output of printing, a battery of new Bell and Howell printing machines has been installed, also ultra-violet printers for sound.

With the arrival of new fine grain duping material new printers have been put into commission specially for this type of work.

Very special attention has been paid in the last year to the processing of 16 mm., and in order to provide customers with the best quality, an entirely separate developing plant has been installed which has its own thermostatic bath control unit and air conditioning. The printing machinery of the 16 mm. department has been augmented to ensure prompt deliveries.

In order to provide additional facilities for renter customers, a plant of the well-known Recono process for impregnation and regeneration of film has been accommodated at Denham Laboratories; which plant will be functioning and prepared to handle any quantity of work from January 1 onwards.

Thinking ahead of the times and wishing to be prepared for any future demands, Denham laboratories are equipped now to handle Dufay-Chromex colour developing and printing, and will soon be able to start operating this process.

A front view of Denham Laboratories, which have now been open two years and are among the most efficient in Europe

My next 1939 Picture

is

Bernard Shaw's

"The Doctor's Dilemma"

Gabriel Pascal

SEQUEL TO HUGE DEAL BY HERBERT WILCOX

Imperator to Make Three Supers Costing £150,000 Each

EXCHANGE OF STARS : GUARANTEE OF WORLD SCREENINGS : TOP CLASS FILMS

AFTER keeping the Imperator production banner flying through a most difficult period with such varied and striking productions as "Sixty Glorious Years," "The Return of the Frog," and "A Royal Divorce," Herbert Wilcox wound up the year with a spectacular partnership deal with RKO-Radio—the distributors of "Sixty Glorious Years."

This deal was completed in New York, where Herbert Wilcox was on a visit for the joint purpose of completing arrangements for the distribution of "Sixty Glorious Years" and for discussing future co-operation with American film interests.

Four American companies made offers for a reciprocal production and distribution arrangement, but Herbert Wilcox closed the deal with RKO-Radio.

The new company, called Imperator-Radio Pictures, Ltd., provides for the production of three films a year at an approximate cost of £150,000 each for world distribution and for the exchange of top-rank stars and talent between England and Hollywood.

A guarantee of screening in 10,000 theatres in America is an encouraging feature.

Under this agreement, Anna Neagle is making her next film in Hollywood early in the New Year.

Continuing the policy of speedy releases which he tried out last year with "Victoria the Great," Herbert Wilcox went one better by generally releasing the top picture in his programme, "Sixty Glorious Years," over the Christmas holidays.

This Technicolor treatment of the life of Queen Victoria heralded by glowing Press tributes is confidently expected to top even the business done by its predecessor. It is being released by RKO-Radio Pictures, and has already beaten many of the high figures put up by "Victoria the Great."

"Sixty Glorious Years" represents the climax of the production activities of Imperator Film Productions, Ltd., during the year. Thanks to the outstanding success of "Victoria the Great" it was made under the most happy auspices.

The authorities granted unique facilities in filming intimate and private material, for showing scenes actually in the Royal precincts of Buckingham Palace, Windsor Castle, Balmoral Castle, St. James' Palace, and Osborne House and for portraying the Royal children.

This represented a wonderful opportunity which Herbert Wilcox seized upon in bringing out the intimate note only hinted at in "Victoria the Great." With Anna Neagle once again playing Queen Victoria, Anton Walbrook as the Prince Consort, and the added support of C. Aubrey Smith as the Duke of Wellington, this moving intimate story is unfolded against the great events of her reign including the wedding of Queen Victoria and Prince Albert, the opening of the Great Exhibition, the Crimean War, the Charge of the Light Brigade, the death of the Prince Consort, Disraeli's purchase of the Suez Canal, the massacre of General Gordon, Kitchener at Khartoum, the Diamond Jubilee, and the last days of the Queen at Osborne House.

Herbert Wilcox filmed "Sixty Glorious Years" entirely in Technicolor, which to a subject kept close to real events has added the finishing touches of actuality.

Based by Miles Malleson and Robert Vansittart on the Queen's own diaries, it begins on January 16, 1840, when the young Queen Victoria opens Parliament with an address in which she announces her betrothal to Prince Albert. Albert, who is on his way to England, has his own forebodings about the wedding, which are increased by Parliament's none too courteous treatment of him. The wedding, however, is celebrated with due pomp, and is only marked by Prince Albert's extreme nervousness, which causes him to be prompted several times by the Queen.

The untimely death of the Prince Consort in 1861 is a blow from which Victoria never really recovers, and for many years she lives in close retirement with only his memory to sustain her. Eventually her innate sense of duty brings her back to public affairs in spite of her private sorrow.

Fortunately, in Disraeli she finds a statesman with whom she can strike complete accord, and she applauds his strategy in gaining control of the Suez Canal. Side by side, however, with this triumph, comes the tragedy of the assassination of General Gordon at Khartoum.

The year 1897 brings one of the great days in the country's history—the Diamond Jubilee of Queen Victoria and the signal for a universal demonstration of joy and loyalty.

The 60 glorious years come to an end in 1901, and the country and the Empire mourn the passing of their great Queen.

Based on the Edgar Wallace story, "The Indiarubber Man," and written by Ian Hay, "The Return of the Frog" is yet another Imperator production which is widely different in appeal, but equally certain of success, and which is due for general release on March 20.

It stars Gordon Harker, and is a large-scale comedy-thriller, which reintroduces the Frogs—the sinister criminal organisation which featured in the phenomenally successful earlier film "The Frog."

Interesting highlights in the production, which is a refreshingly new approach to the mystery film, include a reconstruction of the Police College at Hendon, where Inspector Elk is giving a lecture when he is summoned to Scotland Yard to take up the case; the Orators' Corner at Marble Arch, for which several of the well-known personalities there were secured; and exciting glimpses of police-patrol work in the Pool of London.

"The Return of the Frog" was directed by Maurice Elvey, and is being released through British Lion.

Scheduled for early release by Paramount is "A Royal Divorce," an Imperator production, which stars Ruth Chatterton in the rôle of Josephine, and the noted French actor, Pierre Blanchar, as Napoleon, and which was directed by Jack Raymond.

This impressive production effort puts on the screen the tragic romance of Napoleon and Josephine for the first time in a completely realistic and intimate way.

Enormous research was undertaken to ensure the complete authenticity of the production. Pierre Blanchar, who makes his British screen debut as Napoleon, is considered by many the ideal choice for the rôle. He bears not only an uncanny resemblance to the portraits and busts of young Napoleon, but is rated after his performances in French films as one of the brilliant actors on the screen to-day.

The rôle of Josephine has been a pet one with Ruth Chatterton for over three years, and she has put into it all her enthusiasm, her own considerable research, and her fascinating talent as an actress.

In addition to Ruth Chatterton and Pierre Blanchar, the cast of "A Royal Divorce" includes Frank Cellier, Carol Goodner, Auriol Lee, Lawrence Hanray, Rosalyn Boulter, Jack Hawkins, and Romilly Lunge.

DAVID MACDONALD

"FLYING SCOTSMAN" HAS GOOD YEAR

David Macdonald's Five in 1938

LAST year was a good year for Scots-born director David Macdonald, who received his film training in Hollywood under Cecil Blount de Mille. The regularity with which he has turned in one picture after another within hours of schedule has earned him the name of "The Flying Scotsman," and in this respect, during 1938, he has been as regular as his namesake of the Iron Road.

The first picture of the year was "Dead Men Tell No Tales," which received the approval of the Press and ran for two weeks at a West End theatre.

Following this was the recently released "Meet Mr. Penny," featuring the inimitable Richard Goolden, of radio fame. Close on the heels of "Mr. Penny" came "A Spot of Bother," co-starring Alfred Drayton and Robertson Hare, the first picture to be made under the Pinebrook, Ltd., co-operative scheme.

Macdonald's second for Pinebrook, entitled "This Man is News," starring Barry K. Barnes and Valerie Hobson, was shot in 18 days and cost under £15,000. It turned out to be the surprise hit of the year, receiving unstinted praise from Press and public, and running for a two weeks' season at the Plaza Theatre. Recently released, it is doing very good business.

His current assignment is "Official Secret," for British National, starring Barry K. Barnes, Roger Livesey and Joan Marion. It is his most expensive picture to date, and he is confident that another success will be registered.

Several films are being negotiated for the coming year, including "Legitimate Expenses," for Pinebrook, described as a sequel to "This Man is News." 1939 should certainly prove to be a bright year for this energetic young director, who is confidently expecting to surpass the success he enjoyed in the past year.

Pascal Confident of New Shaw Triumphs

ROSY FUTURE FOR WENDY HILLER

GABRIEL PASCAL

IT is not often that an independent British producing company establishes for itself a firm place in the international market with a single film. Yet that has been the achievement of Pascal Productions during 1938.

It is hardly necessary to tell again the story of the huge success of **Pygmalion** on both sides of the Atlantic. The G. B. S. film has triumphed at home and abroad, and has made for its producer, Gabriel Pascal, a name to be reckoned with in world production.

The filming of **Pygmalion**, it will be recalled, started at Pinewood in March. The star was Leslie Howard, and the cast included Wendy Hiller, Wilfrid Lawson, Marie Lohr, David Tree, Esme Percy, Jean Cadell, Everley Gregg, Loueen MacGrath and Kate Cutler.

It was co-directed by Anthony Asquith and Leslie Howard from a scenario by W. P. Lipscomb and Cecil Lewis, and it is now being distributed in this country by G-F-D, and in America by M-G-M.

Pygmalion has been a box-office hit not only in London, but in provincial towns throughout the British Isles. In New York and Hollywood it has been hailed as the finest film ever made in Britain, and it has established a new star in Wendy Hiller, whose acting has been rated on both sides of the Atlantic as one of the greatest performances of the year.

As a result of her magnificent work, Mr. Pascal plans to present Miss Hiller in two new films.

At the present writing a story is under consideration for the first, and a decision is expected shortly. The second will be a picturisation of Bernard Shaw's **Major Barbara**, for which Miss Hiller is ideally suited.

Mr. Pascal has arranged, however, for the making of another Bernard Shaw play before he begins work on the Wendy Hiller films. This will be **The Doctor's Dilemma**, which goes into production at Pinewood about the middle of February.

It will star two famous Hollywood names, and will be directed by Mr. Pascal himself in conjunction with a well-known Hollywood director.

Two further Bernard Shaw subjects are also planned. These are **Cæsar and Cleopatra**, to be made at Pinewood, and **The Devil's Disciple**, which will be made in Hollywood.

Mr. Pascal has already chosen the actress who will play Cleopatra. She is an unknown French girl, Maria Dea, whom he discovered on the Paris stage.

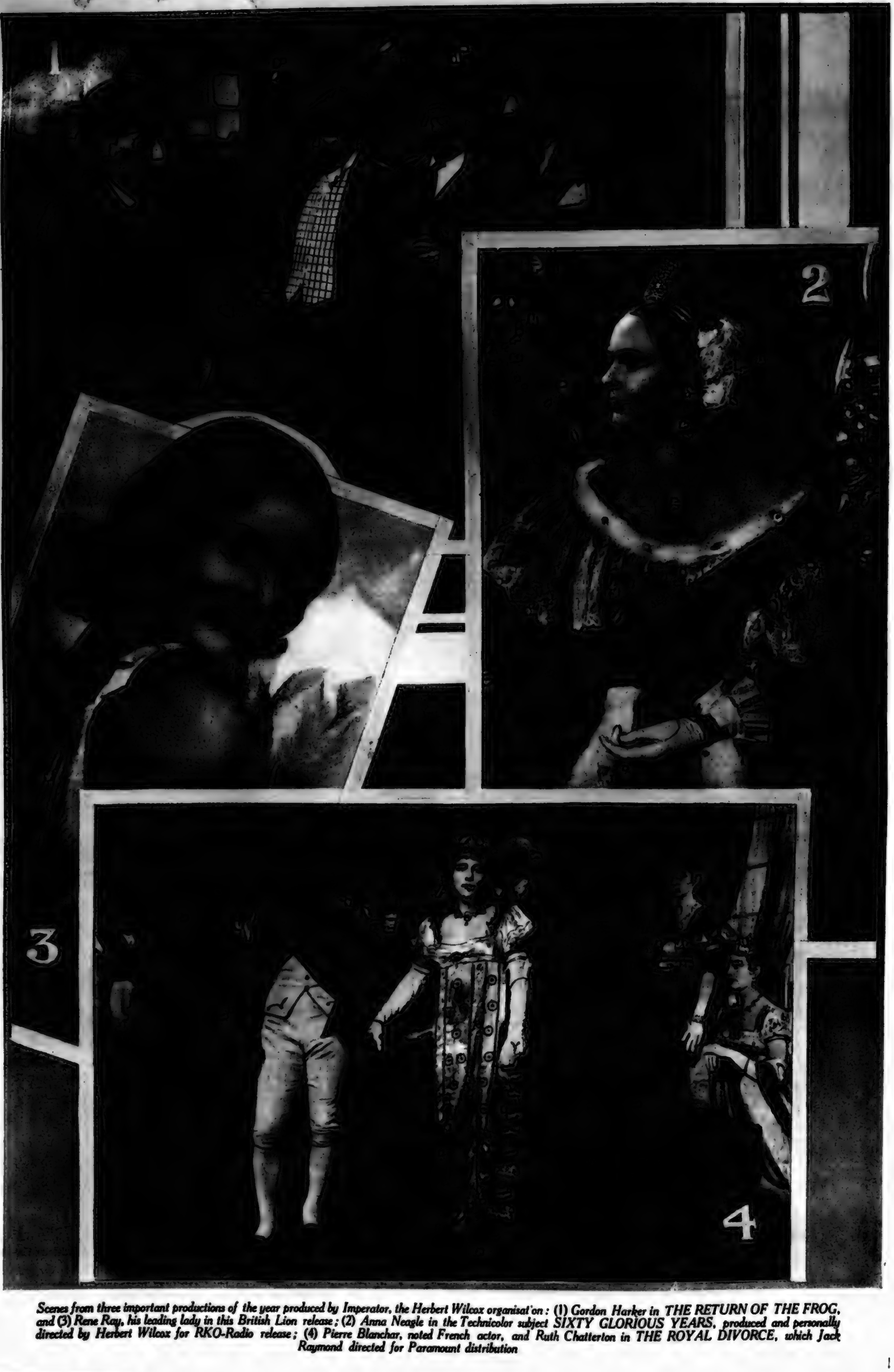
Because of its New England background, Mr. Pascal has decided to shoot **The Devil's Disciple** in Hollywood. It will star one of the most famous actors in motion pictures to-day.

Explaining the reason for his concentration on Shavian subjects, Mr. Pascal says: "Bernard Shaw is my greatest star. **Pygmalion** has proved that. And my recent visits to America have served to strengthen that conviction. I have never believed in the policy of filming original screen stories. I am only interested in material that is the true-and-tried product of the highest brains.

"I believe that the work of Bernard Shaw is of more importance than that of the average person who writes original film stories.

"My policy is to present the finest entertainment by the finest authors, and to maintain the standards set up in **Pygmalion**."

A WILCOX HAT-TRICK



Scenes from three important productions of the year produced by Imperator, the Herbert Wilcox organisation: (1) Gordon Harker in THE RETURN OF THE FROG, and (3) Rene Ray, his leading lady in this British Lion release; (2) Anna Neagle in the Technicolor subject SIXTY GLORIOUS YEARS, produced and personally directed by Herbert Wilcox for RKO-Radio release; (4) Pierre Blanchar, noted French actor, and Ruth Chatterton in THE ROYAL DIVORCE, which Jack Raymond directed for Paramount distribution

A NEW POWER IN BRITISH FILMS

Pommer-Laughton Mayflower Combination Again

"JAMAICA INN" FIRST OF NEW GROUP

CHARLES LAUGHTON

A cand:d camera st.dy taken during the filming of JAMAICA INN, the new Pommer-Laughton production. From left to right: Erich Pommer, "Hitch," who is directing the film, Gordon Ellis, General Manager of Associated B.E.F. Films, Australia, and Eric P. Strelitz.

WITH two pictures, **Vessel of Wrath** and **St. Martin's Lane**, already completed, and the third, **Jamaica Inn**, now on the floor at Elstree, the Pommer-Laughton Mayflower combination have carried through their original schedule of three subjects and plans are in hand for a further series of outstanding pictures starring Charles Laughton and produced by Erich Pommer.

Mayflower has been going steadily ahead acquiring various novels and originals to augment the three subjects already mentioned, but as the present picture, **Jamaica Inn**, is not likely to be completed till the Cornish exteriors are finished in the early Spring, details of the forthcoming subjects cannot be announced at this early date.

The company's history to date has been an excellent one. The first Pommer-Laughton subject, **Vessel of Wrath**, has made box-office history in practically every spot it has played around the country. It had an exceptional Press from both the London and the provincial newspaper critics.

The picture has now reached America and opened at the Rivoli in New York to the biggest business that theatre has known since "Dead End." Under the title of "The Beachcomber" the picture is being handled by Paramount in the States and that company is looking forward to big business with the picture throughout America.

Following a wonderful Press by the Hollywood and New York critics, it was chosen by the influential National Board of Review as the third best picture, American or foreign, of the year. The other two were "The Citadel" and "Snow White" in that order.

The success of **Vessel of Wrath** indicates that **St. Martin's Lane** and **Jamaica Inn** can also expect big returns at the box-office. **St. Martin's Lane** is still to be generally released, and will go out to the general public on January 30. In the meantime it has had its West End and over 30 provincial pre-release runs, and in all but two spots broke the records set up by **Vessel of Wrath.**

Most ambitious of the productions planned so far is **Jamaica Inn**, which is now in its fourth week at Elstree. One of the most interesting and most powerful combinations has been assembled for this subject, with Erich Pommer producing, Alfred Hitchcock directing and Charles Laughton starring.

The picture is a spectacular adventure drama that is being made with action as the keynote, and is based on the story of the same name by Daphne du Maurier. Laughton takes the rôle as the mysterious brain behind the activities of a gang of wreckers and smugglers who operated along the desolate Cornish coast back around 1820.

Laughton's is a Jekyll and Hyde rôle, for during the daytime he is the roystering, kindly but eccentric squire and local magistrate, but by night he is the ruthless power behind the smugglers.

Leslie Banks, famous on stage and screen here and in New York and Hollywood, is the nominal gang leader, the man to whom the dirty work of wrecking and killing is given by the squire, and Robert Newton, recognised as one of the best and most promising young actors on the British screen, has the romantic rôle with Maureen O'Hara, an unknown but exceedingly talented and beautiful young Irish girl supplying the other half of the love interest.

Eagerly Awaited

Newton is seen as an investigator sent down from Lloyd's to track the mysterious leader and brain behind the wreckers.

Maureen O'Hara, for whom stardom is prophesied as a result of the great promise she shows in this subject, has the rôle of the Irish niece of Leslie Banks, who inconveniently arrives at Jamaica Inn, the smugglers' headquarters.

Marie Ney, well-known stage and screen player, appears in the rôle of Patience, the wife of Leslie Banks. Emlyn Williams is another of the big names selected for an important part as "Harry the Peddler," one of the gang. Others in the cast are Wylie Watson, known hitherto as a comedian but playing a dramatic rôle in this subject; Edwin Greenwood, Stephen Haggard and Morland Graham with a strong supporting cast.

Jamaica Inn is probably the most interesting and most eagerly awaited subject in the British studios to-day, and with the combination of Pommer, Laughton and Hitchcock there seems little possibility that it can be anything but an unqualified success.

The success of the Pommer-Laughton Mayflower experiment has already been proved by the way the first of the subjects has been received here and in America, and the future production, it is promised, will be of the same unusual and outstanding nature of those already completed and in production.

BRITISH LION DEVELOPMENTS

Plans Well Advanced for Future Product

THE past twelve months has witnessed considerable production activity at the British Lion studios, as well as a long programme of studio improvement, expansion and modernisation, carried out simultaneously.

Improvements in the sound-recording plant, the complete installation of a fire-fighting sprinkler system, and enlarging of the film editing department, as well as the bringing up to date and extending of the projection theatre and re-recording plant, are but a few of the items included in the British Lion studio expansion scheme.

The Beaconsfield studio has always been famous for its compact and businesslike lay-out which enables production to continue with the minimum of delay, the time factor being the all-important problem in maintaining studio cost at a level which makes film production with its current problems at all possible.

Studio Improvements

It is with these factors in mind that S. W. Smith, Managing Director of British Lion, with the Studio General Manager, A. W. Osborne, and Production Supervisor Herbert Smith, have steadily improved the studio's technical resources during the past twelve months. The improvements have had to be carried out and scheduled so as to fit in with production activity. It is, therefore, all the more credit to the studio that at no time has the expansion scheme interfered with the normal production policy.

Production in 1938 included "Around the Town," with Vic Oliver; "No Parking," with Gordon Harker; "I've Got a Horse," starring Sandy Powell; "The Return of the Frog," with Gordon Harker; and "Home from Home," the new Sandy Powell film which is now in the final editing stage.

Two other features, "Mad About Money," starring Ben Lyon and Lupe Velez, and "What a Man," with Sydney Howard, have been edited in the Beaconsfield cutting rooms.

The quality of the British Lion sound recording has always been a renowned feature of the Beaconsfield film, and this department, under Harold King's supervision, has continued throughout the year to produce results of the highest standard.

The section of the studio used for re-recording has been completely modernised, and the results obtained prove the value of the improvements.

The British Lion cutting rooms are finely equipped, as well set out and as easy to work in as any studio in the country. There are six positive cutting rooms, fully equipped with Moviolas, four-way synchronisers, rewinds, etc., positive joining and numbering room equipped with Bell and Howell joiner and Kodak numbering machine, and three negative cutting rooms equipped with four-way synchronisers, rewinds, Bell and Howell joiner.

Ideal for Independents

This ample cutting-room space means that though the studio floor only takes a single film at a time, there is plenty of room for the cutting and editing of several productions.

Herbert Smith, as well as acting as Production Supervisor to British Lion, has directed three features this year at Beaconsfield, which are "I've Got a Horse," "Around the Town," and "Home from Home."

It has often been emphasised that, with its compact studio lay-out, good organisation, and fine up-to-date technical equipment, British Lion is an ideal studio for the independent producer. Work can be carried out quickly and efficiently on an economical and satisfactory commercial basis.

HERBERT SMITH, Production Supervisor of British Lion, who also directed three pictures for the Company.

One of the most noteworthy features of British Lion's production policy is that the floor can be utilised for some of the biggest sets in British films, and evidence of this has always been found in the British Lion musicals, which demonstrate how elaborate sets can be constructed, the equal of anything else in the country.

Situated as it is in the heart of the Buckinghamshire countryside, the British Lion studio is an ideal centre for shooting exteriors, and many examples of these lovely outdoor scenes within easy reach of the studio can be seen in the current programme.

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1938

"THE CITADEL"

AND

"GOODBYE, MR. CHIPS"

Produced by

VICTOR SAVILLE

M-G-M TO LAUNCH FULL SCHEDULE OF FILMS

Ben Goetz' Plans for Denham Include Eight Supers

Victor Saville, the Producer of THE CITADEL, which won the New York Critic Award for the best film of 1938

JUST before the end of 1938, Metro-Goldwyn-Mayer British Studios at Denham launched production of the delightful British romantic comedy **Goodbye, Mr. Chips,** and this is to be followed by a full schedule of productions, according to Ben Goetz, M-G-M's British studio chief.

In **Goodbye, Mr. Chips,** Robert Donat plays the character rôle of Mr. Chips, the schoolmaster, and has one of the biggest assignments of his career in portraying James Hilton's romantic character between the ages of 24 and over 80.

Greer Garson travelled 12,000 miles to play the rôle of the schoolmaster's wife, her first assignment for M-G-M under her new long-term contract.

Illness has prevented her from taking up parts in Hollywood for which she had been tested.

With regard to the company's future programme, Mr. Ben Goetz announces a full schedule of productions to follow **Goodbye, Mr. Chips.**

Spencer Tracey Film.

Ben Goetz, chief of M-G-M British Studios, whose first two pictures, A YANK AT OXFORD and THE CITADEL, have become sensations in the States

These include the romantic costume picture **And So—Victoria,** from the best-seller novel by Vaughan Williams; **Busman's Honeymoon,** Dorothy Sayers' latest Peter Wimsey story, **Death on the Table,** a gangster melodrama of the medical world; **The Missing Miniature,** in which Wallace Beery will play the lead; **National Velvet,** Enid Bagnold's delightful story of the young girl who rides in the Grand National on a piebald horse won for a shilling in a raffle.

Spencer Tracy is scheduled to play the part of Mi in **National Velvet.**

Preparations are also actively proceeding for the great air picture, **Shadow of the Wing;** and finally, one of Metro's most recent purchases, **Kindling.**

The actual order in which these films will go into production in England will depend on careful co-ordination with Hollywood as to the most suitable time for the stars to appear in them.

British Production Survey: By H. Chevalier (CONTINUED)

case the Frensal lens system has been incorporated, and is now generally accepted practice.

TRICKS IN COLOUR

In the colour field, Technicolor has been largely making advances on the trick side, and considerable research by trick specialists, chiefly at Denham, on spectral colour registration for trick background work has proved very successful. An increased tonal range has also been apparent, and since the first pangs of working in a new medium have worn off, the technique displayed by out cameramen is extremely satisfactory.

In " The Mikado," the magnificent pastel shades that have been so well conveyed to the screen stand as a triumph for all the departments directly concerned, and are equal to any turned out by our American colleagues. The " Four Feathers " will also show how the advancement in effects and art work can so successfully transform an English rural river into an Eastern scene. Hollywood definitely has nothing on us, technically, in these two types of colour film.

Dufaycolor also devoted considerable efforts in furthering the " process " or trick side, with success.

Although not widely known, many independent workers have devised methods of producing various process shots with Dufaycolor. I know for a fact that certain trick shots in Technicolor films have been worked out in Dufaycolor previously. This is no reflection on either system, but indicates the possibilities of the two processes, and will simplify many problems appertaining to both.

Stereopticon projection is steadily increasing in application and importance in motion picture work. At present the 5-in. by 4-in. slide, giving a 10-ft. by 8-ft. picture, is a favourite, and highly efficient methods of cooling have been devised. The increasing use of still projection in colour films is a direct indication of the tremendous advancement in this once derided method of doing the obvious. We are rapidly approaching the end of solid sets, outside windows and doorways. This, in turn, will help to lower costs and give greater authenticity to the scene.

BACK PROJECTION

Back-projection technique has also steadily advanced, and " hot spot " is no longer the stumbling block. The danger at present is the lack of intelligence often displayed in selecting the right place and type of background shot. This is particularly so in night scenes. These are always so " phoney " that the illusion is completely destroyed, and one particular British picture owes its loss to this particular mistake.

In the American studios it is common practice to utilise two H.I. arcs of the Hall and Connolly type side by side, and collect the light through prisms and use it as a single beam for projection purposes. This method has not yet been adopted here. However, the remote control system of interlock between camera and projector used in American studios has been successfully applied to back-projectors in this country.

Improvements in colour back-projection have been comparatively few, due to lack of application in films this year. Work has, however, continued on picture quality, and the plates (film used in the projector) now used show a remarkable improvement in definition and colour value. In this field we are well in line with our American colleagues.

GREATER SPEEDS

Early in 1938 Agfa introduced two new 35 stocks with speeds hitherto unheard of—the Supreme and Ultra-Speed Panchromatic. These, the results of research by Agfa-Ansco engineers in Binghampton, N.Y., are designed to increase photographic latitude without impairing the characteristics essential to high-standard quality. Supreme type 153 negative answers the general demand for a production negative of higher speed and consequent greater latitude. In this stock the grain size is definitely finer than previous super-sensitive panchromatic emulsions, and has a speed of twice that of Superpan, with no alteration in the colour sensitivity of the material. Similar make-up and illumination can be used with type 153 Supreme, as accepted for normal Superpan emulsions.

The latitude of the emulsion is such that its use for B.P. plates, and for the composite shot of B.P. and foreground, it is possible to stop down and obtain a marked improvement in reality in the screened shots. Further uses for the stock were found in Montage and High-Speed Miniature and Glass shots.

The Ultra-Speed type 556 stock is designed for use in adverse light conditions and places where extremely high speed is essential. With a speed from three to four times that of Superpan, only a slight alteration in colour sensitivity is apparent in a wedge spectogram, while the graduation of this film is slightly flatter than either the type 153 or Superpan.

The shipwreck sequence in the next Mayflower production will be one of the greatest and most difficult yet achieved on our lots. This will automatically further our production facilities, for our American colleagues have long been past-masters at this type of sensational work, and we are now not far behind. The backing on this scene, all exterior work, is well over 280 ft. long, with a tank 100 ft. by 40 ft. in use for the storm.

In production the advancements have been briefly enumerated, but one thing cannot be forgotten in this survey. I refer to the amazing manner in which our producers have overlooked able technicians who have proved their value in countless cases.

I can only quote one as an example. This is a cameraman who obtained the magnificent pictures during that truly epic flight over Everest. During this flight, using cameras specially prepared by one of our normal studio camera departments in terrible conditions of intense cold, he nearly lost his life when his oxygen pipe broke.

On the floor I have worked with him, and know his ability, yet, being an unassuming person and still in his early thirties, he is forgotten. His considerable flying experience has been utilised by an American company in shooting a massed R.A.F. flight, and yet he represents one of the many able and qualified cameramen who have carried out the almost impossible quietly and without fuss.

This I would classify as the greatest achievement in the production field during 1938—the patience and fortitude of our skilled technicians, who stand by and wait for the opportunity once again to carry on with their work, and enable British production to achieve the eminence it rightly deserves.

COMPARISONS

Finally, production figures are classified, and show graphically how production has declined during 1938.

IN 1935.	
198 British films registered with a total of	1,277,857 ft.;
Against 503 American films with	3,304,086 ft.
IN 1936.	
222 British films totalling	1,428,281 ft.;
Against 530 American totalling ...	3,453,473 ft.
IN 1937.	
225 British totalling	1,420,452 ft.;
Against 570 American totalling ...	3,542,236 ft.
IN 1938.	
116 British films totalling	**769,675 ft.;**
Against 544 American films totalling	**2,881,576 ft.;**

The number of new companies registered has also dropped by approximately £500,000. Here are the classified lists, from 1935.

1935—88 Production companies.
1 Distribution company.
4 Studios.
1 Laboratory.
Capital involved: £1,070,390.

1936—94 Production companies.
2 Finance companies.
1 Laboratory.
5 Studios.
Capital involved: £2,102,500.

1937—73 Production companies.
7 Finance companies.
6 Studios.
7 Distribution companies.
3 Colour companies.
1 Newsreel company.
Capital involved: £769,100.

1938—69 Production companies.
1 Laboratory.
1 Studio.
2 Recording studios.
1 Still studio.
7 Distributors.
5 Colour companies.
Capital involved: £199,760.

Best Wishes to the Trade

Marcel Varnel

1938 PRODUCTIONS

The Crazy Gang	in	"Alf's Button Afloat"	
Will Hay	in	"Convict 99"	
Will Hay	in	"Hey! Hey! U.S.A."	
Will Hay	in	"Old Bones of the River"	
Will Hay	in	"Ask A Policeman"	(currently)

ANTHONY KIMMINS

My Best Wishes—

To the KINEMATOGRAPH WEEKLY and all in the Film Industry for a prosperous **1939**

My Best Thanks—

To the Directors of Ealing Studios for the opportunity during - - - - **1938**

of directing

GEORGE FORMBY

in

"I SEE ICE"

"IT'S IN THE AIR"

and

"TROUBLE BREWING"

and to

JACK KITCHIN
(PRODUCER)

RONALD NEAME
(Photography)

ERIC WILLIAMS
(Sound)

Together with the other members of the Studio Staff for their invaluable help and enthusiastic co-operation.

Shooting the opening sequence of ASK A POLICEMAN, in which Marcel Varnel is currently directing Will Hay, at the Gainsborough Islington Studios. Left to right, M. Varnel, Ted Black, producer, and Maurice Ostrer, who is in charge of production

LAVISH PRODUCTION PLANS FOR ISLINGTON

Effect of Gainsborough Pictures Deal With Twentieth Century-Fox

FOLLOWING upon the recent announcement of the arrangement entered into with Twentieth Century Productions, the Islington Studios of Gainsborough Pictures, Ltd., will be kept occupied consistently throughout the coming year with a large-scale production schedule.

The films planned will be produced under the supervision of Maurice Ostrer and Edward Black, with Robert T. Kane, managing director of Twentieth Century Productions, working in close liaison with the studios in an administrative capacity.

Among the roster star names which will figure in Islington's 1939 output are Gracie Fields, Will Fyffe, Margaret Lockwood, Renee Houston, Annabella, Gordon Harker, Sydney Howard, Alastair Sim, Moore Marriott, Graham Moffatt, Robertson Hare, Alfred Drayton, Michael Redgrave, Nova Pilbeam and Arthur Askey.

The first ambitious production to come under the new arrangement is "A Girl Must Live," a modern sophisticated comedy, which stars Margaret Lockwood, Renee Houston and Lilli Palmer, and features George Robey, Naunton Wayne, Hugh Sinclair, Mary Clare, and Kathleen Harrison. This film, which was taken from Emery Bonnet's novel, is already in the cutting rooms. Carol Reed was responsible for the direction.

One of the first films which will go into production in the New Year is a comedy starring Will Hay, with Graham Moffatt and Moore Marriott, tentatively entitled "Where's the Fire?" This will be directed by Marcel Varnel.

Queen of Screen and Queen of Seas

"Shipyard Sally," a story starring Gracie Fields and Will Fyffe, is the next vehicle for production. This is an original story dealing with the building of the world's greatest liner "Queen Elizabeth," and will have as a background the Scottish shipyards. Monty Banks is to direct.

Another picture to star Gracie Fields during the coming year is "Sam and Sally," a rollicking cavalcade of the British music-hall. If the contingency occurs that production cannot begin on this subject, then Miss Fields will star in the screen version of the world-famous play, "Hindle Wakes." As before, Will Fyffe will be in the cast. Either or both will be directed by Monty Banks.

A subject that promises to appeal greatly is the first talking version of "Rob Roy." This will be made in colour. Will Fyffe, Margaret Lockwood and Michael Redgrave have been cast. Carol Reed has been assigned to direct.

"Rob Roy" will provide an enviable opportunity for the producers to show all the glory of the picturesque Scottish scenery and tartans in their natural colour. It is a comedy-drama, and tells of the adventurous days in the times when James II left the throne to be succeeded by William of Orange, much against the wishes of the Scottish clans.

The Crazy Gang—Flanagan and Allen, Nervo and Knox, Naughton and Gold—will figure in a Klondyke gold rush comedy, with Moore Marriott in support. This is to be directed by Marcel Varnel.

Sydney Howard will be seen in a comedy based on Walter Hackett's successful play, "London After Dark." No supporting cast or director is announced.

Inspector Hornleigh

A subject portraying the adventures of that well-known fictitious figure Inspector Hornleigh will have Gordon Harker and Alastair Sim in the leading parts. This film will be called "Inspector Hornleigh in the B.B.C."

Brandon-Thomas's world-famous farce, "Charley's Aunt," will star Arthur Askey, the noted radio comedian of "Band Waggon" fame. He will be supported by Graham Moffatt and Moore Marriott. No director has been selected, but Marcel Varnel is expected to be given the task.

"The Blue Lagoon," H. de Vere Stacpoole's classic romance, is to be made in colour in Jamaica or the Bermudas. It is hoped that, in addition to Margaret Lockwood and Will Fyffe, Richard Greene the English actor now in Hollywood, will be brought over to figure prominently in the story. Margaret Lockwood and Michael Redgrave, the newly formed "love team," who achieved notable success in "The Lady Vanishes," are due to play in a fast-moving newspaper story, entitled "The Girl in the News." This has a Fleet Street background, and will also star Gordon Harker.

A Big Irish Story

Perhaps one of the most important subjects on schedule for 1939 is "Hangman's House," an Irish story by the eminent Gaelic writer Donn Byrne, who was responsible for "Wings of the Morning." George Sanders will be in the cast. Supporting artists will be recruited from the Gate and Abbey Players, the famous Irish theatrical institutions.

Annabella is under contract to make two pictures for Twentieth Century-Fox. One of these is expected to be a remake of "Sunshine Susie," Renate Muller's sensational success of a few years ago. Alastair Sim will probably be in this subject supporting the star.

ROBERT T. KANE, supervising Producer for Twentieth Century-Fox

Sydney Howard will be starred in yet another comedy, "Handley Cross," a modern Jorrocks story, which is at present called "Tally-Ho." Nova Pilbeam will co-star.

Such is the extensive schedule prepared for production during 1939 by Twentieth Century-Fox. An expenditure of over £1,000,000 on this far-reaching British programme will keep the Islington staff fully occupied for the coming 12 months, during which time the executive concerned hope to see a large-scale revival in the British Film Industry.

INSPIRATION UNDER CONTRACT

To Make New Delightful Colour Short Series

A SERIES of delightful and vastly entertaining shorts has been made for 1939 distribution by Inspiration Films, Ltd., who have contracts to make for such major renters as M-G-M, First National, RKO-Radio, Columbia and Warners.

The present series of films is based on England's national life and traditions, and are really excellent product.

They include **Old English Taverns, Song of the Homeland** series, **London, Past and Present, Spirit of England, Melodies of the Moment, Tunes of the Times, Moods of a City,** and **The Immortal Brush series.**

The most active and revolutionary part of Inspiration Films' programme, however, is the gradual change-over into Technicolor. Already arrangements have been made for shooting under the Technicolor process on the camera installed at their own studios at 111A, Wardour Street. Special apparatus has been constructed for the equipment necessary, and it is significant that Horace Shepherd not only made the first commercial short in Technicolor in this country, but also that this equipment is the first of its kind to be installed in this country for the production of commercial films.

Already "Immortal Brush" No. 1 in Technicolor, distributed by First National, has not only sold to America but has met with phenomenal success and is receiving universal distribution.

HORACE SHEPHERD, Mus.Bac

Mr. Shepherd anticipates the signing of many similar contracts in Technicolor for English and American distribution for the coming quota year. Short quota for the American houses will then be satisfied only by the production of shorts of sufficiently high standard in quality and entertainment value to secure at the same time the American market.

TECHNIQUE FILMS PROGRAMME

RONALD H. RILEY, Director of Productions to Technique Films, Ltd., announces the continuation of the "Roving Reporter Series" during 1939.

Further films scheduled for production during the current year will include a series of two-reel musical featurettes and two four-reelers. The first dealing with the history of British motor racing will feature well-known speed kings, and the second, a dramatic portrayal of the growth and progress of Eire, from its turbulous beginnings in war-days to the present.

Harold Lowenstein, director-cameraman in charge of the Roving Reporter Series, has recently returned from the United States, where he was fortunate in securing some very interesting sequences on liberty "à la' Americain." These sequences are for inclusion in **Reporter Investigates Liberty**, which is due for early Trade show.

Amongst other films of the series, which deal in a newsy and entertaining manner with both the man in the street and celebrities, their hobbies and the "human" side of our national life, will include **Reporter Finds Love, Reporter on Pay-Day** and **Reporter on Dancing.**

V. Sagovsky has been appointed supervising film editor to the Unit, and is at present engaged on the final sequences of **Reporter Investigates Liberty.**

Wishing You
a Prosperous
New Year

Mr. R. S. Liddle.

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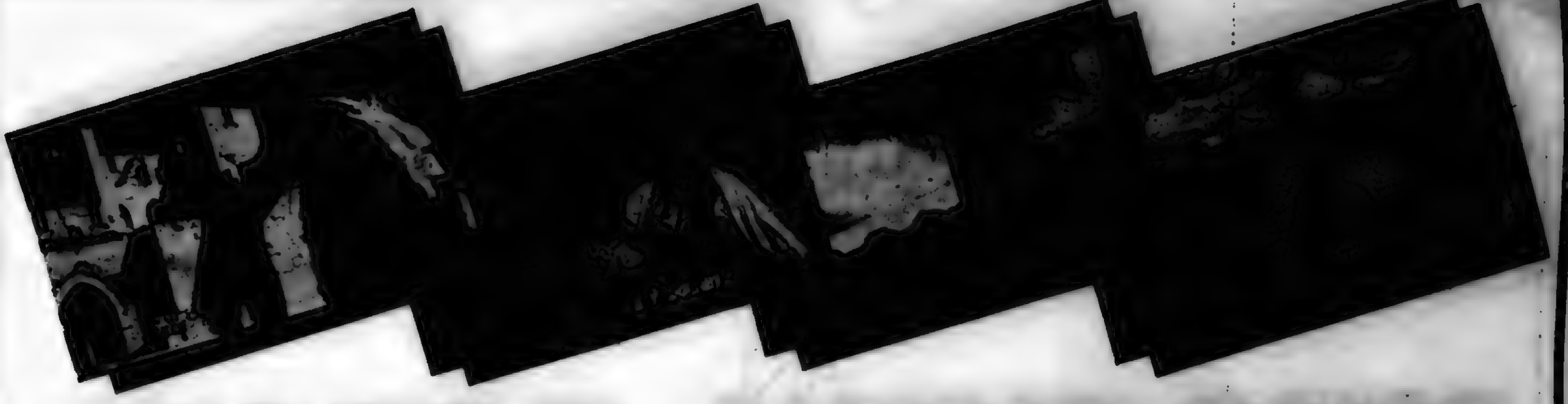

WORLD WINDOWS

Announce for the Coming Season

12 TECHNICOLOR SHORTS

The most perfect Technicolor on the Screen

BEAUTY!

ROMANCE!

"THE ETERNAL FIRE"

From Vesuvius and the red-hot lava in natural colour, this picture takes you to the wonders of Pompeii, city of the dead, and the symphony of Naples. Presented by F. W. Keller. Produced by John Hanau. Directed by Pietro Francisci and Hans Nieter. Music by Enzo Masetti.

●

"ROME SYMPHONY"

Rome, St. Peter's, the Forum and many other well-known places revealed in colour symphony, including the priceless treasures in St. Peter's. Presented by F. W. Keller. Produced by John Hanau. Directed by Giacomo Gentilomo. Music by Enzo Masetti.

●

"FOX HUNTING in the ROMAN CAMPAGNA"

A typically British Fox Hunt taking place hundreds of miles from home—complete with red-jacketed huntsmen, English hounds and the "tally-ho." Presented by F. W. Keller. Produced by John Hanau. Directed by Alessandro Blasetti. Music by Enzo Masetti.

●

"JERUSALEM"

Jerusalem with the Garden of Gethsemane, the Virgin Mary's Tomb, the Wailing Wall and all the colour of this strange city of contrasts. Produced by E. S. and F. W. Keller. Directed by Hans Nieter. Assistant Producer: John Hanau. Music by Dr. Brav.

●

"PETRA"

A city carved entirely out of solid rock, with great palaces, halls, houses richly ornate with delicate carvings, lost for thousands of years in the heart of the desert. Produced by E. S. and F. W. Keller. Directed by Hans Nieter. Assistant Producer: John Hanau. Music by Dr. Brav.

●

"WANDERERS of the DESERT"

The Bedouins, whose lives make a fascinating picture of a world of which we know little. How the fierce tribesmen combat the dread sandstorms and how they live their colourful lives is told here. Produced by E. S. and F. W. Keller. Directed by Hans Nieter. Assistant Producer: John Hanau. Music by Dr. Brav.

●

"ARABIAN BAZAAR"

The richly colourful shopping district and the streets of the leather, metal and wood-workers of the Near East. Produced by E. S. and F. W. Keller. Directed by H. Nieter and J. Hanau.

●

"RIVER THAMES"

From a trickling stream to the mouth of the world's most important river, this picture brings you, in river rhythm, the whole story of Father Thames. Produced by E. S. and F. W. Keller. Directed by Hans Nieter. Assistant Producer: John Hanau.

●

"RUINS OF PALMYRA"

A trek to the middle of the vast Arabian Desert, the ruined city of Palmyra and the near-by Temple of Heliopolis. The life of a desert caravan plus amazing and beautiful places. Produced by E. S. and F. W. Keller. Directed by John Hanau.

●

"LEBANON COAST"

Full of life, colour and interest with its oriental atmosphere, its water sports and surf-riding, its exquisite gardens, the Horse Show, the Oriental Castle, etc. Produced by E. S. and F. W. Keller.

●

Also Two Subjects To Be Announced Later

"BEST SHORTS OF YOUR LIFE"

"Really wonderful photography. Far above the usual run of travelogues. Some of the best interest shorts of your life."—Stephen Watts, Sunday Express.

"Colourful travel pictures of the most difficult subjects."—Daily Sketch.

"If you see 'World Windows' outside your cinema you can be assured that the short at least will be first-rate."—Film Weekly.

"Colour work is remarkably good . . . a pleasing novelty."—Daily Film Renter.

"DRAMATIC—OUTSTANDING"

"United Artists have a really attractive series to offer. The vivid yet restrained realism of their colour ranks with the best ever seen in any short subject . . . The 'World Windows' series are so outstanding in their field."—To-day's Cinema.

"Make a point of seeing these shorts. They're different. Dramatic variety . . . amazing colour."—Newcastle Sunday Sun.

"The best colour I have seen on the Screen."—A. Jympson Harman, Evening News.

Photography, Jack Cardiff

DISTRIBUTED BY UNITED ARTISTS

Film Editor, H. Nieter

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